ADVANCED PHOTOSHOP

The magazine for Adobe® Photoshop® professionals

132

25 TIPS FOR MATTE PAINTING

IMPROVE EYES

RETOUCH SECRETS

- Preserve texture • Paint in details
- Colorize hues • Transform features

FRESH TYPE TECHNIQUES

Combine typographic tricks with clipping masks for pro effects

NATURAL SKIN

MAKE UP

ip
IMAGINE
PUBLISHING

DigitalEdition
GreatDigitalMags.com
ISSUE 132

ISSUE 132
WELCOME

Welcome to the latest issue of **Advanced Photoshop**. You asked us for advice on retouching, so we've got a fantastic tutorial from expert John Ross to help you make the most of your photos!

APRIL MADDEN
Editor

IN THIS ISSUE:
- MATTE PAINTING
- RETOUCHING
- PHOTOMANIPULATION
- DIGITAL PAINTING
- TYPOGRAPHY

Retouching can be a controversial subject. On one hand there's the debate about how overly retouched images can affect body image, especially when they're shown in the context of fashion magazines or cosmetics adverts. On the other, there aren't very many people who haven't thought about cloning out the odd spot or wrinkle from their own photo. So where do you draw the line? Our tutorial from John Ross contains key advice on what you should keep and what you should remove in a beauty retouch, and how this differs from retouching a documentary portrait. It's fascinating stuff.

Where do you stand on the retouching debate? Are you a dab hand with Liquify or do you prefer portraits to be warts and all? Do you delight or despair over the ever-increasing collection of celebrity Photoshop fails that the internet obsessively documents? Head over to our Facebook or Twitter and let us know what you think. Enjoy the issue!

COVER IMAGE
JOHN ROSS
www.theartof
retouching.com

John Ross is the retouching master behind our cover this issue. Find out about his precise, delicate process and discover what you should keep and what to leave alone when photo-editing
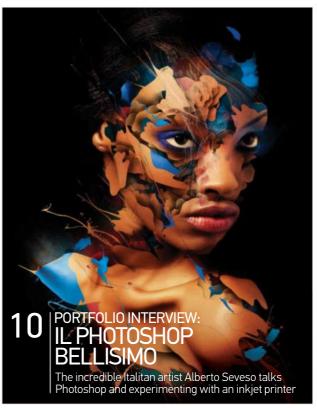
FIND US ONLINE:

 @advancedpshop   /AdvancedPhotoshop

ADVANCED
PHOTOSHOP.co.uk

FileSilo

ADVANCED PHOTOSHOP FREE £100+ 25 MATTE RETOUCH SECRETS

ISSUE 132
CONTENTS

EYE ON DESIGN
What's hot, who's in and the latest art & design happenings

■ TECHNIQUES

Professional artists reveal their high-end Photoshop skills in our easy-to-follow workshops

SUBSCRIBE TODAY!

50 | FRESH TYPE TECHNIQUES

56 | HOW I MADE: KITSUNE

■ REVIEWS

We put the latest creative kit and apps to the test

96 RESOURCES

Free with **issue 132** of
Advanced Photoshop

TAILOR-MADE CREATIVE CONTENT

Follow along with our expert video tuition from Photoshop pro, Kirk Nelson

PREMIUM RESOURCES

Free textures, photos, Actions and much more to download from our resource site

FileSilo

PLUS:
- Tutorial project files
- Video tutorials
- Bonus resources

ADVANCED
PHOTOSHOP® PRO PANEL

MEET THE PROFESSIONALS SHARING THEIR PHOTOSHOP
EXPERTISE AND TECHNIQUES IN THIS ISSUE

JOHN ROSS
www.theartofretouching.com

Try not to get hung up on the details. Always ensure that you work on the overview first, and continue throughout the process. Zooming in and back out again to evaluate and re-evaluate is critical to keeping the image looking its best. Worry more about the feeling and the emotion, and less about having every hair in the correct place.

■ **Get more professional retouching advice from John Ross in his tutorial on p44**

© John Ross

> " Worry more about the feeling and the emotion, and less about having every hair in the correct place "

JOHN ROSS / **WWW.THEARTOFRETOUCHING.COM**

NADEGDA MIHAILOVA
www.nm-art.weebly.com

You can create a beautiful landscape from ordinary photos. Even a fantasy scene can be built up out of ordinary real-world images like skies, trees, geographical features and buildings. The trick is to carefully choose the elements you'll use and use Transform and Warp tools to turn them into something else.

■ **Learn more about creating a fantasy matte painting from photos in Nadegda Mihailova's tutorial on p38**

ROLF ANDERS JENSEN
www.rolfjensen.no

Even if you think you've planned for everything and it seems to be a perfectly thought out user experience, it can get lost when attention to certain details falls short. Little things add up to the ideal user experience: straightforward yet personal microcopy, working with the strengths and weaknesses of infinite scrolling, and well-crafted feedback loops can all influence a user's behaviour.

■ **Find out more about designing great websites with Photoshop in Rolf Anders Jensen's tutorial on p60**

© Nadegda Mihailova

GOLDEN

YOUR BEST SOURCE
FOR JEWELRY

© Rolf Anders Jensen

ANDY HAU
www.andyhau.com

It is amazing how much depth can be achieved by using a simple Gradient Fill. However, when you transition colours together, colour banding often occurs. This is where you see stripes of colour rather than a smooth gradient. To overcome this, simply tick the Dither option in the Gradient Fill options or add Noise to subtly break up the gradient.

■ Discover how Andy Hau created fresh type techniques in his tutorial on p50

© Andy Hau

FOTOLIA COMES TO CREATIVE CLOUD

| THE LEADING DESTINATION FOR STOCK IMAGERY
| IS NOW AVAILABLE IN YOUR CC LIBRARY

Adobe has officially revealed that it has entered into a definitive agreement to acquire privately-held Fotolia, a stock imagery leader, for $800 million in cash.

With websites in 14 languages and 23 regions, it was the first worldwide micro stock organisation to offer both crowdsourced and professional images in one place. Its introduction of the Infinite collection, then gave buyers access to over 34 million images, vectors, and videos. The stock photo giant is also well-known for presenting the TEN Collection – where anyone can download five exclusive PSDs created in collaborations between one photographer and one designer apiece.

For Adobe, the acquisition certainly makes sense, allowing Fotolia's vast collection of images to be integrated into Creative Cloud. The shift will mean stock photos will be more easily available to the 3.4 million members of CC, which could affect other image banks who can't compete in price or convenience. Adobe now has an amazing opportunity to become more powerful than ever in this space by connecting its Behance and Fotolia services together.

"The acquisition of Fotolia will reinforce Creative Cloud's role as the preeminent destination for creatives," said David Wadhwani, senior vice president of Digital Media, Adobe. "Creative Cloud is becoming the go-to marketplace for the creative community to access images, videos, fonts and creative talent, through critical creative services like Fotolia and our new Creative Talent Search capabilities."

Oleg Tscheltzoff, the founder and CEO of Fotolia has said, "Becoming part of the Adobe family is a dream come true for the Fotolia team and will

Great investment: Adobe Headquarters in San Jose. The company has planned to acquire stock photography giant Fotolia for $800 million in cash

> **"** Creative Cloud is becoming the go-to marketplace for the creative community to access images, videos, fonts and creative talent **"**

accelerate our vision to become the best place for artists to build a business and the ultimate destination for designers to find stunning creative work."

Earlier in 2014 Adobe had already shown interest in providing similar media to its customers with the launch of the Creative Cloud Market, a collection of high-quality assets such as vector graphics, icons, patterns, UI kits, and more – provided in collaboration with creatives on Behance, all of which could be easily accessed from the Creative Cloud Desktop app as part of a subscription to the Creative Cloud. In the official press release announcing the acquisition, however, Adobe has stated that it plans to continue to operate Fotolia as a standalone stock service accessible to anyone; whether they're on the Creative Cloud or not. The transaction is expected to be finalised very soon, until which time each company will continue to operate independently. Fotolia CEO, Oleg Tscheltzoff, will continue to lead the Fotolia team as part of Adobe's Digital Media business.

See more information on Adobe's acquisition of Fotolia at **www.adobe.ly/1zyo3ly**.

The future for Creative Cloud : Acquiring Fotolia will allow for Creative Cloud users to have easier access to competitively priced stock images

■ EARNING MORE THROUGH CC

Adobe has already taken steps into the stock photography business by launching the Creative Cloud Market – allowing artists to not only look for jobs but also sell content to buyers. Last October, the company also launched the Creative Talent Search on Behance; allowing anyone with an Adobe Account logging into Behance to explore 4 million creative professionals, get recommendations on which artists to hire, and discover artists through Talent Search.

With the acquisition of Fotolia, Adobe can soon provide users a way to enhance their Creative Cloud experience through a new platform – one which provides stock photos, images, graphics and HD videos, as well as supporting Fotolia as a standalone offering. As Fotolia becomes more integrated, Adobe has said it believes members will start to use the Creative Cloud to discover and buy content, as well as to sell and showcase their work.

fotolia

WACOM ANNOUNCES NEW FLAGSHIP CINTIQ

CES SAW THE THE INTRODUCTION OF SOME HIGHLY ANTICIPATED NEW TABLETS FROM WACOM

The Cintiq Companion 2: Unlike the first Cintiq Companion, the Cintiq Companion 2 can be connected to a Mac or PC to be used as a traditional tablet display if needed

Using the Cintiq 27QHD: Learn more about the new Cintiq 27QHD anad Cintiq 27QHD Touch, as well as new accessories such as the ExpressKey Remote and Cintiq Ergo stand, at www.bit.ly/1ARlWlk

Wacom has certainly made a lot of Photoshop users very happy with its unveiling of three brand new types of Cintiq tablets at CES this year – including the flagship Cintiq 27QHD and 27QHD Touch. Both feature a 27-inch widescreen seamless edge-to-edge glass working surface with four times the pixel density of standard HDTV at 2560 x 1,440; as well as a colour quality which displays 97 per cent of Adobe's colour gamut, 1.07 billion colours and REC 709.

Accessories have also been updated for the Cintiq 27QHD and 27QHD Touch. As well as Wacom's Pro Pen with 2048 levels of pressure sensitivity, artists using the tablets will also have instant access to customised shortcuts and on-screen control with the new ExpressKey Remote, which can be placed anywhere on the screen. Prices start from £1800 for the Cintiq 27QHD, and £2100 for the 27QHD Touch with touch-enabled software that allows you to rotate, move, and pinch your work with your hands as well as the Pro Pen and remote.

For a less costly £1200, the second generation Cintiq Companion 2 seems to combine the best of the previous Cintiq Companion and Cintiq Companion Hybrid for digital artists. A fully mobile Windows 8 tablet, the Cintiq Companion 2 has all the capabilities of a Cintiq Companion – but if needed it can also be connected to a Mac or PC to be used as a more traditional tablet display.

HP LAUNCHES HOLOGRAPHIC ZVR DISPLAY

THE NEW MONITOR WILL ALLOW ARTISTS TO MANIPULATE 3D MODELS AS HOLOGRAPHIC PROJECTIONS

Along with several 4K and 5K ultra-high definition displays as well as curved displays for consumers and professionals, HP has wowed both virtual reality and *Star Wars* fans alike by revealing its work on a new 23.6-inch diagonal interactive virtual display, the HP Zvr.

Powered by zSpace technology, the Zvr allows anyone wearing a lightweight set of 3D glasses to view and manipulate virtual-holographic 3D projections that appear to be floating straight out of the monitor, with a pen-like input device. Head tracking via four separate cameras then allows images to be projected at an appropriate angle.

The company has said that users will appreciate real-time, natural interaction that allows anyone to work with virtual reality applications the way they are used to working today; combining a high-definition, 3D stereoscopic display with full-motion parallax and direct interaction to deliver an intuitive user experience with lifelike realism. This is not the first time HP has surprised with its portfolio recently, with the company having also introduced its own very unique take on a 'creativity station' capable of full 3D scanning with the Sprout PC last year.

"HP's new displays complement our goal of delivering new technologies that maximise the visual experience and change the way people work and create," said Jun Kim, vice president and general manager of PC displays and accessories, HP. "HP displays feature performance, innovation, reliability and outstanding image accuracy that we believe will transform how customers connect and interact using technology."

Holographic interaction: The HP Zvr display allows for a user wearing a pair of 3D glasses to see and interact with immersive virtual-holographic 3D images using a pen input device – bringing us one step closer to true holographic viewing

Connectivity and Content: Dual-link DVI or DisplayPort connections to the HP Z Workstation provide easy connectivity for architectural, MCAD, education, and scientific content

IL PHOTOSHOP BELLISIMO

THE INCREDIBLE ITALIAN ARTIST ALBERTO SEVESO TALKS PHOTOSHOP AND EXPERIMENTING WITH AN INKJET PRINTER

Alberto Seveso
www.burdu976.com

Alberto Seveso's work perhaps sums up a Photoshop generation. Merging stunning photography with intriguing shapes and objects, his images are always captivating and impactful – typically and effortlessly Photoshop. His work emanates beauty, no matter what the subject, showing the artist's Photoshop prowess by adding swirling flowers, dynamic shapes and vibrant colours to portraits and photography. It's unsurprising that Seveso's trademark style has seen him gain commissions from some of the biggest clients around, including Adobe, *Playboy*, *ESPN The magazine*, Sony and O2. And his work has graced the album covers of numerous bands including The Temper Trap and Frankmusik. Seveso recently moved to Bristol, UK for creative inspiration after growing up in a small village in Italy. Since he started experimenting with Photoshop in the Nineties, he hasn't looked back.

TELL US ABOUT YOUR BACKGROUND AS AN ARTIST. WHERE DID YOU STUDY AND HOW DID YOU GET INTO DIGITAL ART?

My passion for graphics and digital art started in the mid-Nineties. I was [always] hugely fascinated by the graphics on skate-decks and the album covers of metal bands. As this passion grew, I started to think about how to reproduce this kind of art. Since the Commodore VIC-20, we always had a computer in our home and as I grew up, I kept thinking that my computer could be great for digital art, that I could use the computer to make art and not just to play games! The real turning point was when a friend of mine showed me Photoshop, [I] think it was in 1997 and it was love at first sight. I've never studied graphic design or art – I'm completely self-taught.

WHEN DID YOU MOVE TO THE UK FROM YOUR NATIVE ITALY AND WHAT BROUGHT YOU HERE?

I moved to Bristol in 2014 for many reasons. The main reason though is because I needed to learn English. I'm studying English at college. It's so exciting to go back to school with homework, classmates and so on. I have to [learn English] because my clients are from all over the world and I need to communicate with them more effectively. Secondly, I come from a small village, I love my town but it is so boring! I needed to live in a creative place like Bristol to inspire me. The final reason was because I wanted to drink a coffee with Banksy on the harbourside.

HOW WOULD YOU SUM UP YOUR UNIQUE – AND BRILLIANT – STYLE? AND HOW HAS IT DEVELOPED OR CHANGED OVER THE YEARS?

My style is simple, yet complicated and confused at the same time – like something raw that is waiting to evolve. Naturally, I found my own style but that certainly doesn't mean that it's always the same. Every single day I'm looking to improve my style, to add something new without losing the overall look and feel. I guess I would describe my style as a work in progress.

WHAT WAS THE BRIEF FOR THE ADOBE CAMPAIGN AND WHAT WAS IT LIKE WORKING ON SUCH A HUGE PROJECT?

The brief was really simple with Adobe wanting me to 'be myself', they chose me for my style and how it ▶

Adobe Photoshop CS6 Extended: Created in collaboration with Tolleson Design (**www.tolleson.com**), Seveso was responsible for the striking artwork for Adobe's CS6 campaign

All images © Alberto Seveso

> " In my profession I think that the most challenging part is to simply get the commission! When you receive a commission it means that people believe in you "

Superbum: Shot by photographer Ramón Gellida and manipulated by Seveso, this image was part of men's underwear label Superbum's 2011 campaign

Sony MDR, The art of sound: When Sony needed an artist to produce a series of images for its new high-definition headphones, who else but Seveso would do? This portrait was commissioned by Frontage Asia

ImagingInsurance

The right insurance for <u>YOU?</u>

With a full range of specialist policies for Photographers, Video-makers, Film Processing Labs and everyone involved in Image-making, Imaging makes insurance simple, effective and hassle free.

Imaging strives to give you excellent cover, service, security and value for money.

For a quote or more information, call Imaging Insurance now on...

01277 243016

Or visit our website...
www.imaginginsurance.co.uk

Imaging Insurance is a trading name licensed to Vantage Insurance Services Limited (VISL) by Niche Insurance Services Limited. VISL is authorised and regulated by the Financial Services Authority. VISL is registered in England, No 3441136. VISL's registered address is: 5th Floor, 41 Eastcheap, London, EC3M 1DT Imaging Insurance can be contracted at: 2nd Floor, Juniper House, Warley Hill Business Park, Brentwood, CM13 3BE Tel: 01277 243016, Fax: 0207 6558060, Email: info@imaginginsurance.co.uk

Colora i tuoi Sogni: One of Seveso's trademark Photoshop portraits, this image was created for the launch of the Centre of Research & Innovation in Rennes, France

would work with CS6. The Adobe team was great [and] I met some wonderful people during the project. It was very much the perfect job.

WHAT HAVE BEEN YOUR FAVOURITE RECENT PROJECTS TO WORK ON?

I'm extremely proud of my latest experimental series that I call Digital Vomit. It's a new way for me to create. In Bristol, I'm surrounded by painters and I love the medium. When I see a beautiful project on the web done by a great painter I just want to paint. But unfortunately, I'm not a painter. I'm not that good at drawing with pencil or using brushes and I've always admired people who can draw and paint 'in the real world' [rather than digitally]. This is the main idea and inspiration behind this project: to do something very similar to a painting, something analogue, something handmade and something unique and not easy to replicate. I achieved this by using a common tool of my generation, an inkjet printer. I manipulate the output using brushes and a few other tricks. You can see a behind-the-scenes video at **www.vimeo.com/103250663**.

WHO WOULD YOU REALLY LIKE TO WORK FOR OR WITH – WHO ARE YOUR DREAM CLIENTS AND COLLABORATORS?
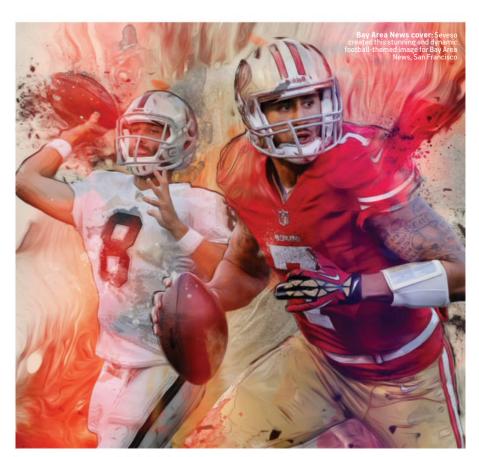
Well, if I had a genie and could make a wish I would like to work for Santa Cruz Skateboards – I'd love to design some boards for the company. The perfect clients though are companies like Adobe, and the CS6 job I did, but these jobs are very rare. It's great when someone chooses you just for your style, someone who believes in you and loves your work. I don't particularly like the clients who ask me to do something that isn't in my style.

WHAT IS USUALLY THE MOST CHALLENGING PART OF A COMMISSION?

Some time ago I read an interview with Reinhold Messner [the Italian mountaineer, adventurer, explorer, and author]. He said that the most challenging part when he was climbing Everest was to get out of the tent. Well, in my profession I think that the most challenging part is to simply get the commission! When you receive a commission it means that people believe in you and when people believe in you, it means that the hardest part of the job has been done. You are out of the tent.

WHAT HAS PHOTOSHOP DONE FOR YOU AS AN ARTIST? AND WHAT WOULD YOU BE DOING IF

> " It's great when someone chooses you just for your style, someone who believes in you and loves your work "

Bay Area News cover: Seveso created this stunning and dynamic football-themed image for Bay Area News, San Francisco

THE TEMPER TRAP

The Temper Trap: Seveso created the artwork for The Temper Trap's 2012 eponymous album. The artwork was produced in collaboration with Boat Studio and Infectious Music ▶

▶ **IT NEVER EXISTED?**

Everything. Without it I would not be a creative professional. I experimented in the past with street art and graffiti but I suck.

WHAT ARE YOUR FAVOURITE TOOLS AND HOW DO YOU USE THEM TO CREATE YOUR STUNNING WORK?

The most important features for me are, simply, layers. Without them I can't do anything. I use an enormous amount of layers, with all of my works being composed of hundreds of them. Each shape in my work is a single layer, so it's simple, without layers I can't express my style.

WHAT DO YOU THINK SEPARATES YOUR WORK FROM OTHER ARTISTS'?

Well, first of all I don't think that I'm [a] good illustrator, creative or whatever [*we disagree – Ed*]. There are lots of highly talented illustrators and artists out there. But, for sure, people love my artwork because of the way that I illustrate figures and portraits in my own original style and for the way in which I use colour.

> " My style is simple, yet complicated and confused at the same time — like something raw that is waiting to evolve. Naturally, I found my own style but that certainly doesn't mean that it's always the same "

HOW IMPORTANT IS GOOD PHOTOGRAPHY TO YOUR WORK?

Hugely important. I always begin with a good shot. Researching the photography and getting the right model is the most important, and sometimes the hardest, part. Sometimes I'll take my own photos, sometimes I'll buy them, and sometimes the client will give me a shot to work with.

WHAT ADVICE WOULD YOU GIVE TO YOURSELF IF YOU COULD TRAVEL BACK IN TIME TO THE START OR YOUR CAREER?

I don't know – I'm pretty happy with my achievements. Maybe I'd like to think to the future. I've been a freelancer for a long time but would like to work with an agency and surround myself with great and talented people.

WHAT WOULD BE YOUR THREE KEY TIPS OR PIECES OF ADVICE FOR ARTISTS TRYING TO START A CAREER?

Be yourself. Don't copy anyone. Don't follow trends.

PORTFOLIO TIPS
SEVESO OFFERS HIS TIPS FOR A PERFECT PHOTOSHOP PORTFOLIO

■ **BE ORIGINAL**
In my opinion, being original is the most important part of a portfolio. People are always searching for something new, so you must show originality in what you do.

■ **SHOW YOUR COMMERCIAL WORK**
Be careful with your artistic side – don't fill up your portfolio with personal work. I think it's important to try and find the balance between good commercial work and your personal stuff. Show your creativity, but at the same time your practical side – we are workers before being artists. Artists are another thing altogether.

■ **DON'T REVEAL YOUR SECRETS**
Always put in finished works and if you like surround them with sketches/images of the work in progress, step-by-steps and some behind-the-scenes material, but never reveal your secrets. A series is always better than a single image. Always put a description of your work, as well.

Digital vomit: 'Digital Vomit' is a series of personal works by Seveso where he manipulates inkjet printouts using traditional tools including paints and inks

Ayaka poster: Sayaka is a Japanese performing artist and Seveso designed the album artwork for her 2013 single Beautiful

THINK DIFFERENT

WE TALK TO MORGAN SCHWEITZER ABOUT HOW TO MAKE EVERY ILLUSTRATION MEAN SOMETHING UNIQUE

ABOUT THE ARTIST
MORGAN SCHWEITZER
www.morganschweitzer.com

After experimenting with art from a young age, Schweitzer received his BFA from Washington University in St Louis and shortly after graduating moved to New York, where he started his career in illustration working for editorial clients as well as animation studios as a development artist. He now resides in Los Angeles, California.

NAME OF PROJECT
WHEN ART IS WATCHING YOU

Growing up outside of Boston, Massachusetts, Morgan Schweitzer's first figurative drawings of his family revealed what a unique artist he would grow up to be. He began drawing human figures revised to exclude the torso, with limbs that extended directly from the bottom of the head. "I'd like to think my artistic voice has evolved since then," Schweitzer adds.

Today, he works professionally for clients including Businessweek, Buzzfeed, Penguin, The Mill, and Psyop, producing art almost exclusively in Photoshop. As with his childhood illustrations, however, Schweitzer frequently finds a way to think outside the box – delving into controversial themes and building his own brushes from scanned traditional media textures such as charcoal, graphite, and ink.

Creating *When Art is Watching You* for a client like The Wall Street Journal was no different, even with a quick turnaround during a busy time. Here Schweitzer discusses how he conceptualised and created this high-profile commission.

TELL US MORE ABOUT YOURSELF, AND HOW YOU STARTED ILLUSTRATING?
I've always been a drawing-guy. Drawing and sculpture were activities that always held my attention as a kid. I studied illustration in college, and through a good deal of self-promotion, started client work as a freelancer shortly thereafter.

HOW DO YOU CREATE SUCH THOUGHT PROVOKING PIECES OF ART?
The thought-provoking part has more to do with the way I conceptualise ideas. For me, it's helpful to have

An illustration from a set for an article for the Los Angeles Times

a jumping-off point. It's much harder to think outside the box if there is no box at all. In this case, the box was the topic of the article that I was illustrating – museums mining data from visitors. I like to separate the concept into categories.

For this illustration it was museums and data mining. Then I start writing words that I associate with each category, the hope being that I will be able to combine words from each category into a visual concept. For this illustration the words were sculpture, within the museums category, and surveillance, within the data mining category.

WHAT MAKES PHOTOSHOP SO IMPORTANT TO YOUR WORKFLOW?
Photoshop is the tool I use from start to finish in most of my illustrations. While I use many of my own scanned ink and paint textures in my illustrations to give them more life and tactile expression, generally the whole piece is created inside Photoshop. I have built some of my own brushes for sketching, line work and shading and I use other tools for colour and lighting.

'Diner Monster', front and back cover for The Normal School

All images © Morgan Schweitzer

Line drawing

Blocking values

Final composition

Lightening the line work in the background creates depth and stops background elements from competing with other areas of higher importance

Adding traditional media texture unifies the piece as a whole and makes it feel more tactile and handmade

Perspective and areas of contrast or colour variation draw the eye to the focus of the piece

'Into The Night' Illustration for Cycle World Magazine

HOW DID YOU CREATE AND ILLUSTRATE *WHEN ART IS WATCHING YOU*?

After the brainstorming and conceptualising phase I sketch a series of thumbnails for each concept, exploring different compositions for each idea. Then, I produce sketches of three to five different ideas.

The concept is then chosen by the art director. The next step is to refine the sketch into a finished line drawing that is separated into spatial layers. During this part of the process, I gather visual references to help guide me through the drawing. With this piece, I drew from many images of classical sculptures and museum interiors.

Next, I block out the values of all the shapes. I add shadows and then it becomes a long game of push and pull, adding colour and tone, and adjusting values. Lastly, I work on the piece as a whole, tying all the parts together with washes, adjustment layers and some texture, being mindful of how the composition is evolving as I go.

WHAT WERE THE MAIN PHOTOSHOP TOOLS AND TECHNIQUES YOU USED FOR THE CREATION OF THE PIECE?

For the line drawing I used a custom brush [that] I created in Photoshop. I tend to use a lot of clipping mask layers. Once I block out each shape, all the colours, shading and value layers are clipping masks linked to the original shape layer.

I put each spatial area into a folder in my layers palette so I can adjust foreground, background and mid-ground separately, allowing me to push spatial areas back or pull them forward with lighting.

WOULD YOU RECOMMEND A YOUNG ARTIST, HOPING TO BE AN ILLUSTRATOR, LEARNS PHOTOSHOP? IF SO, HOW WOULD YOU SUGGEST THEY GO ABOUT IT?

Absolutely. Whether you use traditional or digital media, Photoshop is an incredible tool to finalise an illustration, or to create a piece in its entirety. I learned the basics of Photoshop in art school, but I'm still learning new techniques all the time. It's fascinating how differently each artist uses it.

I still check advice boards and tutorials when there's something new I want to figure out. The best way to learn is through an assignment. If you have a goal, the learning becomes a secondary asset to the process, but you're implementing each skill as you go and committing it to memory through experience.

WHAT WOULD YOU MOST LOVE TO SEE AS DEVELOPMENTS WITHIN THE NEXT VERSIONS OF PHOTOSHOP?

I would love to see more nuanced tools that replicate traditional art materials. All too often digital work can feel very sterile and machine-made. A goal with my work is to have it feel more tactile, but I only achieve that through the use of my own brushes and textures that I implement in Photoshop.

WHERE DO YOU HOPE TO BE IN FIVE YEAR'S TIME?

I'd like to continue to develop my artistic voice, and personal aesthetic. That's something that has become very important to me, and I feel that I have only begun to explore it. I'm curious where it will take me. I hope it's someplace great.

ONREPEAT STUDIO

WE SPEAK TO JOÃO OLIVEIRA, FOUNDER AND CREATIVE DIRECTOR OF THIS SMALL, INDEPENDENT STUDIO AND THE MAN BEHIND THE POPULAR ONREPEAT TYPES FOUNDRY

Onrepeat Studio is something of a one-man band, but with an impressively large output. It's run by João Oliveira, who set up Onrepeat in 2008 when he was in college studying Communication Design.

Originally it was an online showcase of his personal and professional projects before developing into more. Oliveira says, "I was experimenting with various styles and it evolved a lot as the years passed, becoming more like a business and less like an online playground, as I got my first big clients and started realising I could work as a creative or an art director and lead my own projects. It's still a developing project though, always evolving and far from what I idealise it to be – I have big plans for it."
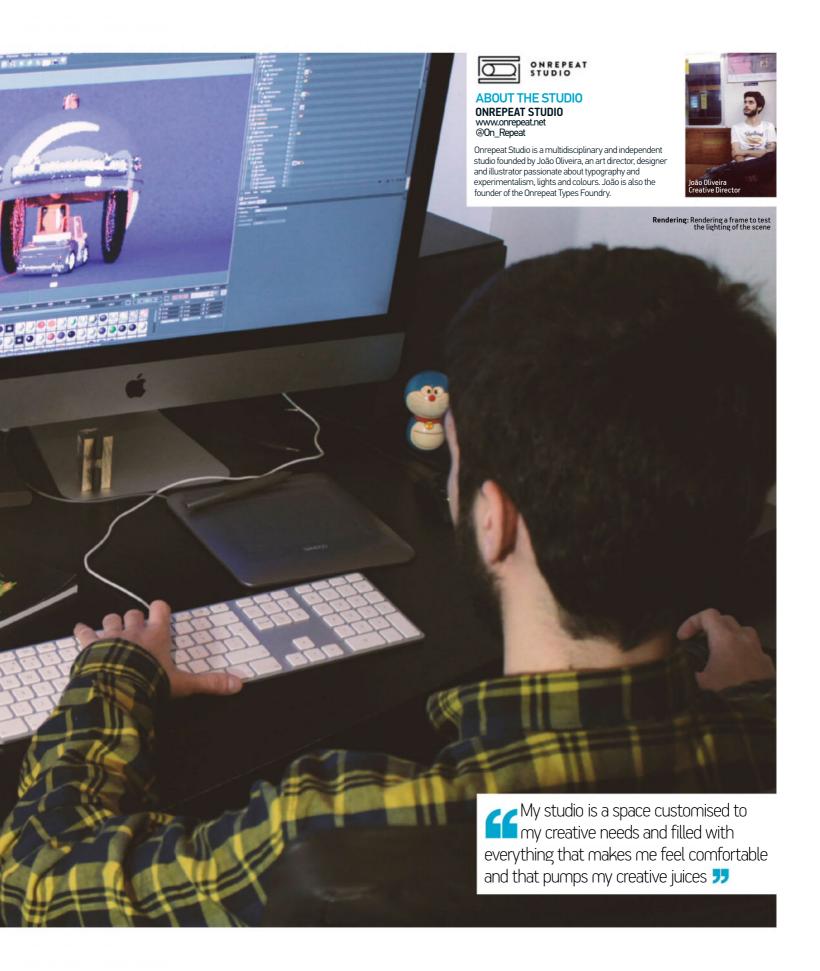
Those big plans include expanding the studio at some point and also the work that Onrepeat takes on, "I can't predict what will happen in the near future, but I definitely have the objective of expanding my studio and leading my own team to work on even bigger projects. The fact that I've been working more on motion projects also made me rethink what I want for the future of my studio, so I can see motion graphics and interactivity becoming key areas in its future, and for that I will definitely need to assemble a team. When will that happen? I don't know, but I'm absolutely certain that I will make that move and expand my studio in the future in order to create even bigger projects the way I want them to be."
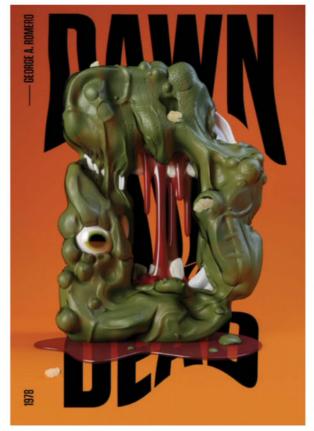
For now, though, Oliveira works in his small studio space alone, "It's a space customised to my creative needs and filled with everything that makes me feel comfortable and that pumps my creative juices. There are a lot of dinosaurs, vintage objects and literature, and I'm listening to music most of the time I'm working. It's a relaxing place."

It certainly sounds like a lonely way to work, but Oliveira is often working directly with agencies and studios, sometimes in their work space rather than his own. This means that he collaborates with their creative teams, from the creative director to the copywriter. For some projects, he does have the freedom to direct other creatives in bigger projects, usually art directing or working directly with brands. In those circumstances he often has the chance to hire his own team if needed.
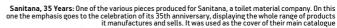
Oliveira enjoys the level of freedom that Onrepeat has with clients and brands, it allows him to add his own style and input into the different briefs. He says, "I'm always trying to find a way to increase the quality and value of the projects I work on, and most

All images© Onrepeat Studio 2015

João Oliveira
Creative Director

Rendering: Rendering a frame to test the lighting of the scene

> My studio is a space customised to my creative needs and filled with everything that makes me feel comfortable and that pumps my creative juices

D is for Dawn of The Dead: "Poster created for my I'm a Movie Character side project in which I'm creating a series of posters ranging from A to Z illustrating popular movie characters incarnated on typographic characters. This one was made at Halloween and was dedicated to the Dawn of The Dead movie"

Sanitana, 35 Years: One of the various pieces produced for Sanitana, a toilet material company. On this one the emphasis goes to the celebration of its 35th anniversary, displaying the whole range of products it manufactures and sells. It was used as the cover of their main catalogue

Decoration: "Those are some of the decoration objects I have around my studio, from the vintage Monsters magazine on the wall to the Bearbrick toy. You can also see an animation being rendered on the screen"

of the times I'm able to add my style and input on them by expressing my views to the creative director or directly to the client or brand manager. Sometimes I'm even able to persuade the client in going through a different approach by sharing my view and my concepts."

Having a personal input into projects means that it's difficult for Oliveira to pin down any particular briefs as a favourite, as he says that he is "passionate about all of them". However, one does stand out as a project that forced him to push his boundaries, which is one of his latest projects for a Spanish TV brand. It

involved everything from the creation of the brand concept to the TV idents, 3D motion pieces and everything in between. "I had to create a wide range of communication tools, most of them being motion pieces, and direct other people as art director, from the 2D animation designer to the sound designer, in order to have my vision exactly like I wanted it to be. It made me start thinking in motion instead of thinking static and that was definitely a turning point. It even made me think about how much I want to invest more in motion graphics as a creative – it will definitely be a key area for me in the future." Until

this project, motion graphics had only been used in personal experiments, so the opportunity to create a whole branding project for a TV channel was a "whole new level of responsibility".

For Onrepeat Studios it was a whole new experience that could shape the way that the studio progresses, but it was a great learning experience, "The whole notion of creating a brand and applying it to a TV channel environment was challenging by itself. There are a lot of guidelines and templates that you have to obey. The way the information is displayed on the screen must be legible, organised

KISS TV – BRUNO MARS

ONREPEAT TALKS US THROUGH THE CREATION OF THIS PRINT CREATED FOR KISS TV'S WITHOUT MUSIC CAMPAIGN

01 | CONCEPT SKETCH

This is part of a series of typographic pieces illustrating the original names of famous artists, surrounded by objects related to them. An initial rough sketch was created in order to illustrate the concept and establish the idea behind the project. Here, we have the sketch regarding the Bruno Mars print, where his name is built using a tape.

02 | 3D MODELLING

After that, the modelling in 3D was initiated and composed into the scene. Some changes were made and a couple of objects were added in order to achieve the most interesting composition.

03 | MATERIALS AND LIGHTING

My objective on this project was to differentiate each artist with distinct colours, making each piece visually appealing by using vibrant colours. For Bruno Mars I used blue as the main colour and made all the objects blue, directing all the attention to the type.

04 | RETOUCHING

After the client approved and was happy with the final render, I began retouching the high-resolution image in Photoshop, adding light reflections, lighting flares, subtle colour gradients and painting details and imperfections.

▶ and intuitive, while at the same time remaining pleasant to look at, so a lot of work was made in order to fulfil all those important aspects."

As well as print and digital projects, one off-shoot of Onrepeat Studios is an endeavour called Onrepeat Types, which is a type foundry that is proving popular. "I'm always working on side projects and this is one of them. It's a side project focused on my fonts since I'm also a typographer. My first font was made in college during a typography class and that made me curious about creating even more complex fonts, which I eventually did. I've been creating some fonts for the past few years and I wanted to have a separated identity for my typographic project, give it its own brand and let it live – that's why I created Onrepeat Types.

"It was born at the same time I published my Port font, a couple of years ago. A year later I published its younger brother Port Vintage. I was surprised by how successful and popular they became when I started seeing them being used on magazines, brands and even picked as one of the typefaces of the Scrabble Typography Second Edition game. I'm actually creating two more fonts so this project will continue to grow."

Engaging in all of these different avenues means being on top of the latest hardware and software. In recent times, Onrepeat's main

> " My first font was made in college during a typography class and that made me curious about creating even more complex fonts "

Factoria de Ficción: "Still from a motion TV ident for the Spanish TV channel Factoria de Ficción (Fiction Factory) in which I was responsible for the art direction and production of the rebrand. This ident illustrates the action category and illustrates a police factory manufacturing a police car and chasing a black 'bad guy' car"

programs have been Cinema 4D and Photoshop, especially where Oliveira has been focusing more on 3D imagery and motion graphics. "My production line is usually composed of Photoshop, Illustrator and Cinema 4D – all of them are essential. Illustrator, for example, is where I create the typographic layouts that are the foundations to most of my 3D projects. It's also constantly used to create vector shapes to be exported to Cinema 4D, and used to create 3D objects, paths and shapes."

"Photoshop plays a big role in all of my projects as a post-production tool, but also much more than that. Recently I've been using it more to create assets, like textures, for 3D projects. It's an essential tool in the production flow to polish, grade and give my own style to my 3D illustrations by adjusting the colours, adding light effects such as glows and the

bright lights I love, and painting details that would be too resource-heavy to do in 3D, for example. All the post-production is mostly made in Photoshop and that's what gives the finished look to my projects. For 2D projects I usually use it as my main software to create my pieces from scratch."

It's hard to believe that this studio does so much work for big brands, covers so many creative avenues and is only run by one person for the most part. Oliveira explains why he thinks Onrepeat stands out from other studios, "I've been called maximalist before and I think it's something that defines me very well as a creative. I have an almost obsessive attention to detail and I always try to create the best quality pieces, encompassing the most in a single work and always creating something that wows the viewer. My brain is a weird place and [a] busy place and that's how I want my work to be, positively weird, colourful and fun."

■ A DAY IN THE LIFE OF JOÃO OLIVEIRA
WE TAKE A LOOK AT A TYPICAL DAY FOR ONREPEAT STUDIO
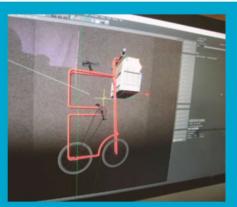
10:00 | **EMAILS**
I start the day by checking the emails and planning what I'll do. Today I got feedback from one of my clients, Sanitana, about a 3D infographic I'm producing for them.
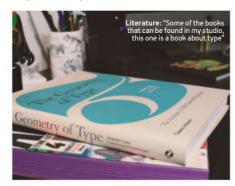
11:00 | **CHECK ON RENDERS**
Then I check how the test render I started yesterday is going – it will take a few more hours before finishing but the animation seems to be fluid so far.

13:00 | **SIDE PROJECT**
Work on my E illustration for my I'm a Movie Character side project, this poster will be about the E.T. movie.

> **Photoshop is an essential tool in the production flow to polish, grade and give my own style to my 3D illustrations** 🙶

Literature: "Some of the books that can be found in my studio, this one is a book about type"

TOP 5 PRODUCTION TIPS
The essential advice that keeps Onrepeat ticking

■ **DON'T RESTRICT YOURSELF**
If a particular software is better at a specific job than the software you're used to, you should take some time to learn it. Just because you can do everything in a single [piece of] software, doesn't mean you couldn't use another [program] to achieve better results.

■ **LEARN THE SHORTCUTS**
Spend time learning software shortcuts and you won't regret it, they can vastly increase your production speed. From Photoshop to Cinema 4D, they make tedious actions way easier.

■ **DON'T RUSH IT**
The details are what make the difference between an alright job and a stunning job. The final steps of a project are crucial to dictate its quality and everything should be fine-tuned to perfection.

■ **CALIBRATE YOUR COLOURS**
Spend time calibrating your setup colours to suit your project. It doesn't matter if it's a digital or print project, you should always make sure your project colours are accurate and similar to the colours that will be printed or displayed.

■ **SAVE AT KEY STAGES**
This is crucial to any complex project. It's very common for a client to ask you to go back to that past stage and use something from there, so make sure you have everything organised and ready to be used.

Kiss TV, Lady Gaga: One of the four prints produced for the Kiss TV Without Music campaign. A series of typographic pieces illustrating the original names of famous artists, surrounded by objects related to them, expressing how they would be known if music wasn't part of their lives

15:00 | RESEARCHING PHOTOS
Next I work on the Sanitana infographic, checking the photos I took at my last visit to their installations. Everything must be as authentic and realistic as possible since it's an infographic, so I'm researching all the photographic material I have.

16:00 | ROBOT MODELLING
After the research is [done] I'm finally modelling one more element for the project; this time it's an automated robot. With the robot model finished and placed on the main scene, I rendered the whole project in low resolution and am preparing to submit it to the client.

18:00 | END OF DAY CHECKS
The last thing I do is check how the animation render is going – it still isn't finished and I'm wishing I had a render farm in here but I'm happy with the results. Everything seems to be ready for the final render and tomorrow is a new day.

EVERY ISSUE PACKED WITH...

- Professional tips for getting the most from Photoshop
- Advanced techniques
- Interviews and advice from industry experts
- High-quality tutorials to help you create incredible images

WHY YOU SHOULD SUBSCRIBE...

- **Save 30%** off the cover price – **just £12.50 every 3 issues** on Direct Debit
- **FREE delivery** direct to your door
- **Never miss an issue**

ORDER BY

31 MARCH
Use code **PQ15** for this offer.

YOUR DETAILS

Title_____First name_____
Surname_____
Address_____
_____
_____
Postcode_____Country_____
Telephone number_____
Mobile number_____
Email address_____

DIRECT DEBIT PAYMENT

☐ UK Direct Debit Payment

I will pay just £12.50 every 3 issues (Save 30%)

Instruction to your Bank or Building Society to pay by Direct Debit

Please fill in the form and send it to: Imagine Publishing Limited, 800 Guillat Avenue, Kent Science Park, Sittingbourne, Kent, ME9 8GU

Name and full postal address of your Bank or Building Society

To: The Manager   Bank/Building Society

Address

Postcode

Originator's Identification Number

| 5 | 0 | 1 | 8 | 8 | 4 |

Reference Number

Name(s) of account holder(s)

Branch sort code

Bank/Building Society account number

Instructions to your Bank or Building Society
Please pay Imagine Publishing Limited Direct Debits from the account detailed in this instruction subject to the safeguards assured by the Direct Debit guarantee. I understand that this instruction may remain with Imagine Publishing Limited and, if so, details will be passed on electronically to my Bank/Building Society

Signature(s)

Date

Banks and Building Societies may not accept Direct Debit instructions for some types of account   A6 instruction form

PAYMENT DETAILS

YOUR EXCLUSIVE READER PRICE, 1 YEAR (13 ISSUES)

☐ UK £62.30 (Save 20%) ☐ Europe – £70 ☐ World – £80
☐ USA – £80

Cheque

☐ I enclose a cheque for £_____
(made payable to Imagine Publishing Ltd)

Credit/Debit Card

☐ Visa ☐ Mastercard ☐ Amex ☐ Maestro

Card number   Expiry date

Issue number ☐☐ (if Maestro)

Signed _____

Date _____

Please tick if you do not wish to receive any promotional material from Imagine Publishing Ltd by post ☐ by telephone ☐ via email ☐

Please tick if you do not wish to receive any promotional material from other companies by post ☐ by telephone ☐ Please tick if you DO wish to receive such information via email ☐

TERMS & CONDITIONS
Terms and Conditions: This offer entitles new UK direct debit subscribers to pay only £12.50 every 3 issues. New subscriptions will start from the next available issue. Offer code PQ15 must be quoted to receive this special subscription price. Details of the Direct Debit guarantee are available on request. This offer expires 31 March 2015 . Imagine Publishing reserves the right to limit this type of offer to one per household. Subscribers can cancel this subscription at any time.

25 MATTE PAINTING TIPS

FROM THE BROADEST CANVASES TO THE TINIEST DETAILS, THE HISTORICALLY ACCURATE PAST TO THE MOST IMAGINATIVE FUTURE, THE PHOTOREAL TO THE FANTASTICAL – BEING A MATTE PAINTER IS A VARIED AND CHALLENGING CAREER

01. BE INSPIRED AND FIND YOUR NICHE
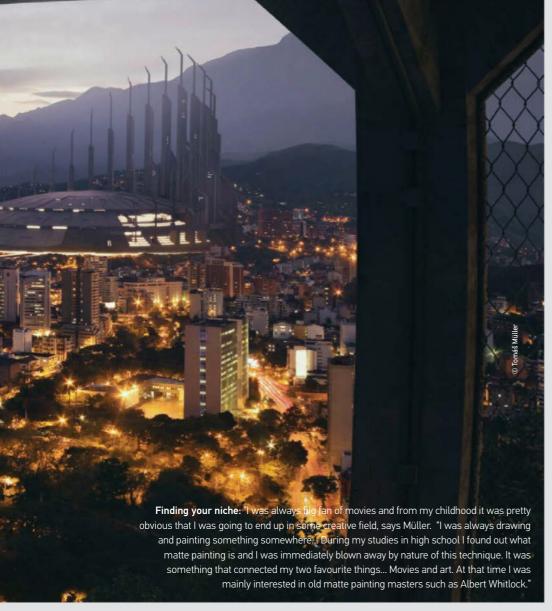
TOMÁŠ MÜLLER REVEALS WHAT HE'S BEEN INSPIRED BY, AND HOW HE PUSHED HIMSELF TO BE A BETTER PAINTER

Keep it simple: Müller says he still finds the pre-computer era most interesting even today because "old matte painters had to be real masters in classical artistic techniques, drawing photorealistic painting." And this means he doesn't like to rely on filters or plug-ins: "I'm always trying to keep my workflow as simple and effective as I can. Even for painting I avoid customised brushes. What I am using a lot are my 3D skills. I've been working in 3Ds MAX with V-ray render for many years."

Matte painting for MANGO: Science fiction environments are Müller's favourite to paint. "Once I saw *Star Wars* for the first time as a kid I was totally lost. So it's a real joy for me when some sci-fi related project finds its way to my table. I also like to work [on] historic movies, because it is more specific, you need to be accurate and follow real historic designs, architecture, events, shapes. So you need to study a lot… which I enjoy because it's not only about work, you also learn something interesting in the process."

© Tomáš Müller

Finding your niche: "I was always big fan of movies and from my childhood it was pretty obvious that I was going to end up in some creative field, says Müller. "I was always drawing and painting something somewhere... During my studies in high school I found out what matte painting is and I was immediately blown away by nature of this technique. It was something that connected my two favourite things... Movies and art. At that time I was mainly interested in old matte painting masters such as Albert Whitlock."

Push yourself: For Müller, every project is challenging in one way or another. "I love challenges," he says, "Everyone wants to grow and learn to become better [and] faster... Without challenges that is not possible. The most significant parts of my career were always connected to projects I was afraid to take because I was not sure if I was capable of them. But I never regretted taking projects that were too big or too complex. It always pushes me beyond my current limits."
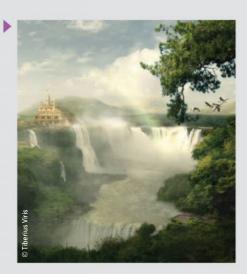
02. PUT YOURSELF IN THE RIGHT LIGHT

When big productions are hiring matte painters, they're looking for great artists certainly, but they're also looking for team players. "A good matte painter would be able to see where things are off," says Christian Kugler (**www.matteartist.com**). "[They should also know] how long it would take to fix things, and know how to navigate their way around situations that really push limits. In terms of technical and artistic foundations I look for someone who knows whatever software they use to the best of their ability. They should know shortcuts or hotkeys, how to find the horizon and set up perspective, know their black levels, work as non-destructively as possible, know how to set up their computer for the best workflow possible, know how to find good useable reference and source images for their work, and have a good attitude to go along with it all.

"Being open to critique and knowing how to navigate through difficult shots certainly helps, as well as having a really good sense of knowing when things look right. It is also super important to know when to ask for help, as well as to pick up on other techniques and ideas that can help further you along. Observation is super important as well, seeing how light interacts with each surface and knowing how to balance your work out to really make the right first impression. An individual only has a few seconds for something to register so if the shot does not work right off the bat, then chances are there is something off. Learning how to create super awesome masks is essential as well." ▶

© USA Network

© Tiberius Viris

03. REVEL IN RESTRICTION

"When working for movies (or even TV shows)," says Tiberius Viris (**www.tiberius-viris.com**), "The colour, perspective, mood and so on are often already decided in pre-production and you need to follow specific concept art and layouts. Sorry to burst your bubble guys, but in reality more than 80 per cent of the work you will do as a matte painter will involve bringing those concepts and layouts to a realistic level. That means you have little creative freedom and your success will rely solely on your photorealistic eye and knowing how to bring a concept to life."

But it's by working within those guidelines that the matte painter can really shine.

"You usually follow a concept art or layout pre-viz that already sets your overall composition, perspective, colour palette," adds Viris, "and you also have access to sequence footage or even precomps that give you a good idea on how everything will work together. [It] might seem restrictive, but working in a team is a lot of fun!"

04. IT'S ALL IN THE DETAIL

TOMÁŠ MÜLLER'S WORK PERFECTLY DEMONSTRATES THE COMBINATION OF SCOPE AND DETAIL THAT GOOD MATTE PAINTING MUST HAVE

01 | BUILDING BLOCKS
Tomáš Müller (**www.tomasmuller.com**) was inspired to create this painting, called *The Building Blocks of the Universe*, by a speech in sci-fi smash *Battlestar Galactica*. His workflow always starts in the same way, with sketching and figuring out perspective and composition.

02 | RESEARCH AND 3D
Once he has a sketch that represents the final alignment of objects in the scene, he starts researching. "With matte work you need not only the painting itself but also lots of photo references and in a lot of cases you need to create some 3D. So first of all I decide which parts of image are going to be produced in 3D, what calls more for digital paint and where I'm going to need photos."

03 | GROUND YOUR IMAGINATION
"Then I'll prepare all the photos, textures and other resources and sort them out," says Müller. "After that I can create 3D parts first, if there are any. Once I have 3D parts rendered I can finally focus on painting and assembling all parts of scene together." In this image, see how the crunchy detail in the foreground anchors the rest of the piece.

© Tomáš Müller

© Disney

05. DO YOUR RESEARCH

Finding reference material can be tough: "There are not a lot of image banks that suit the need of a matte painter," explains Christian Kugler. "But usually for feature and commercial work, a lot of reference will be shot, and depending on the circumstances and the quality those really can prove helpful. If you are basing your work off a plate then your best reference is to always match the plate. That is super important for each project. If you are creating from scratch then if it is part of a sequence use lighting as a point of reference to help guide you along. When I first approach a shot and I am asked to do a concept or put something quick together I try to keep it as loose as possible without sacrificing quality. These days there is not enough time for revisions so it is best to have the closest representation to sell the shot as quickly as possible."

© Max Dennison

06. LEARN FROM THE BEST

Matte painting veteran Max Dennison (**www. maxdennison.com**) first came across what would become his career when he was at college and read *Industrial Light and Magic: The Art of Special Effects*. Years later he started work at The Magic Camera Company at Shepperton. He explains, "Doug Ferris was the resident glass painter at the time along with Roger Gibbon who had just started painting digitally. I used to sit with Doug and John Grant every day learning all that I could and watching them work."

"Matte painting is the art of creating the invisible," he continues. "I used to watch Doug paint photoreal scenes merely using light, tone, texture and composing shots with extraordinary visual acuity. The Matte Painters over at ILM (two of whom are still there) Paul Huston, Yusei Uesugi, and formerly Michael Pangrazio for example, would work in a similar manner and their work exemplifies the level to which a matte painter should aspire to. A matte painter should first and foremost be an artist. Instinctively they must be able to draw, they must understand colour, depth, light, composition, perspective and the visual language of film. In other words, they should be able to manipulate the screen to best effect, not just fill the canvas with detail."
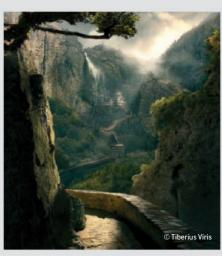
07. ANY GENRE

ONE OF THE BEST THINGS ABOUT MATTE PAINTINGS IS THAT THEY'RE NEEDED IN EVERY STYLE, TYPE AND GENRE OF FILM, AS THIS WORK FROM JOS CABRERA (WWW. JOSCABRERA.BLOGSPOT.CO.UK) SHOWS

© Jos Cabrera

© Tiberius Viris

08. FOOL YOUR FRIENDS

Tiberius Viris says that anyone who wants to be a matte painter should work to understand photography. Then, when you start practising, "don't go for complex fantasy or sci-fi environments and instead focus on set extension with real world plates. For example, take a photo of an existing city and see if you can add or remove buildings while keeping it realistic. Then see if you can change the time of day – day to night or morning to evening. [The] best way to check it is to show it to your friends and see if they think it's a photo or not!"

"I personally think detail should be the last weapon in your arsenal, unless it is actually required. As matte painters we are creating the illusion of reality by trying to trick the brain into believing that what it sees is real. And when it comes to tricking the brain, detail is only a subtle, secondary accent, whereas light, perspective, scale and proper levels are the ones that make or break your illusion."

Get started: To the young artist, interested in getting into matte painting, Cabrera has a simple piece of advice: "I would tell them to pay more attention to reality over photos or other artists' paintings."

Understanding: Judging when an image is done and when it has enough detail is a judgement call. "I think it´s done when all is understandable," says Cabrera. Painting used to take him anything between three and 10 days, but these days he is much faster.

Knights of Valour: This was Cabrera's first step into matte painting for the 3D animated movie *Justin and the Knights of Valour*, for Kandor Studios. He credits Jose Maria Guadalupe and David Muñoz Velazquez for allowing him to hit the ground running.

Realism and narrative: If he had to describe his style, Cabrera would say it was "realistic, having a special focus in the descriptive and narrative/storytelling, not so much in light and visual impression."

Photoshop fix: Cabrera is advocate of the Layer Style menu and the Transparency Blending Slider in that menu: "That's a really powerful tool for all kinds of mood and atmosphere work. Through that tool you can add unexpected or kind of random effects that will hopefully open new paths in the creative process."

Establishing history: When building a career, it can be beneficial to have a speciality. "I've made a career out of historical paintings, mainly ancient and medieval," says Cabrera, "but in no way is that my favourite thing to paint."

© Tomáš Müller

▶ 09. WHAT MAKES A GOOD MATTE PAINTER?

It's a hard question to answer, just as it's hard to sum up what makes a good artist of any kind. But as Tomáš Müller explains, there are certain things that a matte painter does need to be able to do. "We all have our own way of how we perceive things, how we imagine and create," he says. "In [the] most general sense it's always imagination that is most important, but for matte painting there are also other things that matter a lot, like the ability to look at your work and see if it is really finished or if it needs changes or improvements, especially in the case of projects that are supposed to feel photorealistic. Every project is different sometimes you need to use different types of stylisation, sometimes you have more freedom other times you are bounded by a strict brief. So versatility and ability to emulate different moods and styles is handy as well.
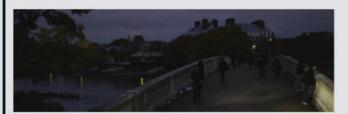
"When I do my personal works I have my own approach and ideas I like to visualise," he adds.

"With commercial jobs it's completely different, because you need to follow someone else's direction. So in my personal work I'm trying to keep it in line with my personal taste and style. In commercial work I'm trying to keep my personal approach but also offer the client exactly what they requested and need. I'm always happy when a client is open to discussion and when I can be part of [the] creative process behind overall style of shots and visuals that I am producing."
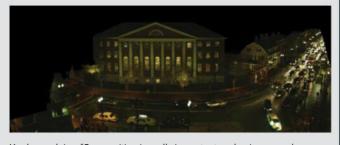
10. WORKING WITH PLATES

Christian Kugler, who worked on *The Social Network*, says "Each project has a unique set of challenges, whether it is time, money, reference, plate quality, difficult perspective, or human error. For each one my approach is a bit different but they all require patience and perseverance."

Kugler explains, "Compositing is really important, so having a good working relationship with the compositor of your shot is key in working towards a finished version… It is essential to know that the layers are being updated and fixes implemented."

Movies are a group endeavour, "Most of us work on set extensions, patches, fixes, or being part of a sequence where the hero shot is done by a senior artist. When you get to that level then you are able to have more of a say about lighting and other decisions."

You must keep your artistic skills sharp. "Study the work of accomplished matte painters and concept artists. Keep your work fresh and mix things up. Study anatomy, colour and design, 3D, architecture and anything else that can help give you solid foundations."

©Christian Kugler

© Tiberius Viris
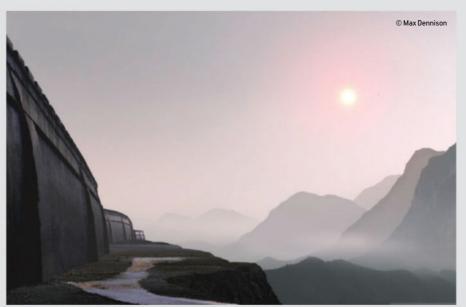
11. GET IT RIGHT: GET IT REAL

"Even though, over the past years, our role shifted more and more towards 3D, I still think that the most essential trait for a matte painter is a keen photorealistic eye," says Tiberius Viris, who has *Cloud Atlas* and *Arrow* on his CV. "Understanding depth of field, atmospheric perspective and how light works and interacts with the environment, are all part of what makes a good matte painter. I use to joke that matte painters are the human counterpart of a render engine with the added feat of creativity!"

According to Viris, there are classic mistakes that people make that spoil the realism of otherwise beautiful work: "I think the most important aspects that contribute to the illusion of realism are perspective, scale, light direction and black levels. If any of them are wrong, compared to other elements around them, the brain will immediately know the image is fake. For example, placing a house that is lit from the top at noon in a town that is lit from a low angle in the evening.

© Max Dennison

12. OPEN YOUR EYES

"A matte painter needs to be acutely aware of the world around them," explains Max Dennison. "I asked my students (those who smoke) whether they would be able to convincingly paint the flame from a lighter or match seeing as it is only two inches from their face any number of times during the day. This has yet to be achieved… Nevertheless, matte painting, is about gently telling the audience a story for three or four seconds. If you can't, then the painting has not worked. I always say to people who ask, that I haven't done my job properly if

the audience notices it."

You have to be acutely aware of the realities of digital painting too, especially the legnth of time it takes to complete it properly. "As I've got older," Dennison adds, "I've become quicker as I know the tricks to get from A to B by the shortest means. That said, the longest time I've spent on a painting was five and a half months, which was painful to say the least. Nevertheless, although speed is a significant factor in modern day VFX production, it is entirely relative. What is important is that the painting works."

13. THE OBSTACLES

TOMÁŠ MÜLLER WORKED ON THE HISTORICAL TV MOVIE CHATEAUBRIAND. HE EXPLAINS SOME OF THE KEY CHALLENGES

01 | BE CLEAR WHAT'S NEEDED
Your matte painting is only one part of the puzzle. Müller says he "always needs as much information as possible… All the technical information about camera, optics, settings, events happening in a scene, movement, mood and light. There is usually a lot of information."

02 | DISCOVER HOW MUCH DETAIL
Müller enjoys learning when working on historical projects, and obviously *Chateaubriand* required a lot of research into the period. He says: "Generally matte painting needs a lot of details, especially if it supposed to feel real. For movies I'm always preparing matte paintings 2x bigger than the actual size which is used in movie. That way I can make sure that I'm able to paint and tweak even [the] tiniest details without losing sharpness and definition of shapes."

03 | PLAN YOUR TIME
"Usually the amount of details and other information is discussed with the client before start of work," says Müller. "Production time is very dependant on techniques used, resolution, nature of the shot and many other things and it can vary from a couple of hours to days, and in some cases even weeks."

▶ 14. PROJECT FROM THE BEST POSSIBLE

Christian Kugler says, "I start by seeing if any concept or reference is to be used as a framework. After going over that with the supervisor or lead and production, I will come up with something that presents my vision of what I can bring to the table along the lines of what has been discussed. If it is a 2.5D shot where there is parallax involved then camera tracking is needed and projections need to be set up. It is super important to set up your projections before you start painting so you can go forward with confidence in knowing what you are doing is right. Projections can either be super complicated, or very easy. It all depends on the camera movement. Whether the camera is locked or moving, you pick a frame, or several if it is a moving shot, and build your shot from the best possible frame. If it is a projection then you build your shot around the best possible frame[s] to project onto. After you bring that into Photoshop you set up your perspective and come up with a basic concept, or utilise something that has already been built. Much of the time you could just be helping out with a sequence and the shots have already been done. In that case it is wisest to just use as much as possible from the other shots as a starting point, or at the least a guide to point you in the right direction. Once you have a solid direction with lighting and perspective established, it just becomes a matter of finding good reference or shooting it yourself. There are many advantages of both. Time, location, resources, and the type of shot will dictate how I go about it."
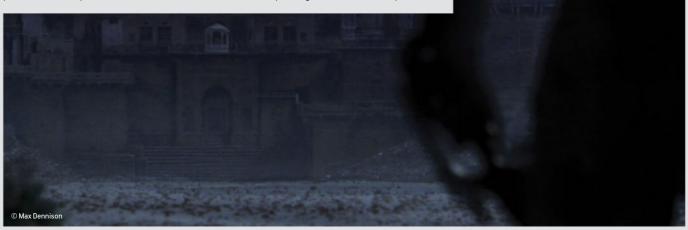
© Christan Kugler

15. POLISH YOUR PORTFOLIO

If you want to be hired as a matte painter, you need to build a solid portfolio of work. "It doesn't have to be official production work," says Max Dennison, "but it must be matte painting, and it must not exhibit a slavish use of photographs." He adds that the best piece of advice he can offer to any aspiring matte artist is "to practice and paint as much as possible." But think about what you choose to paint too. He explains that he prefers to see "a simple painting exhibiting a thorough understand of painting. Invisibly removing a building from an image, replacing it with something completely different, rather than a city in the sky or a supersized extraterrestrial cavern or landscape. The former is 'matte painting', the latter is concept art."

© Max Dennison

© Tomáš Müller
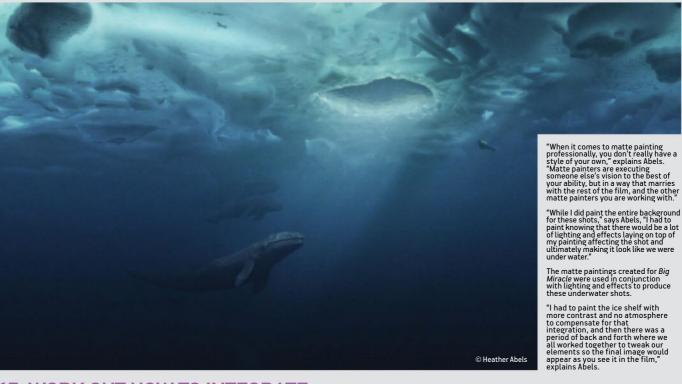
16. KEEP IT CLASSICAL

No matter how outlandish the subject of your images is, like this personal work, *Tincan Showdown* by Tomáš Müller, the basic rules of composition and perspective still apply. In fact, they might be more important, and Müller says, "I am kind of strict about these things." He explains: "Composition along with light and mood are [the] most important things for me in any work. At the beginning of each project I spend a lot of time sketching compositions and different points of view until I am 100 per cent sure that what I have will work perfectly. I had a classic artistic education and that is something I use a lot in my work. Composition rules have worked the same for centuries and there are good reasons why it is that way, so it's very helpful to take time and study all of it before you start to do anything. Once you learn how to use these rules without really thinking about them then you gain incredible freedom in your work."

If he had to offer some advice, he'd say simply, "Draw, paint, study, study and study again. There's a lot of information and skills in the world that you will need to use sooner or later. For the commercial part of this line of work I have only one piece of advice: know the price of your time but don't do creative work only for money. You need to enjoy it in the first place, but that doesn't mean you have to do anything for free."

© Heather Abels

"When it comes to matte painting professionally, you don't really have a style of your own," explains Abels. "Matte painters are executing someone else's vision to the best of your ability, but in a way that marries with the rest of the film, and the other matte painters you are working with."

"While I did paint the entire background for these shots," says Abels, "I had to paint knowing that there would be a lot of lighting and effects laying on top of my painting affecting the shot and ultimately making it look like we were under water."

The matte paintings created for *Big Miracle* were used in conjunction with lighting and effects to produce these underwater shots.

"I had to paint the ice shelf with more contrast and no atmosphere to compensate for that integration, and then there was a period of back and forth where we all worked together to tweak our elements so the final image would appear as you see it in the film," explains Abels.

17. WORK OUT HOW TO INTEGRATE

The path that led Heather Abels to matte painting began when she saw *Toy Story*. "I had no idea about any of the different roles that go into creating movies, but I knew I wanted to be a part of the process," she says. "Sometime after that I caught an episode of *Cinema Secrets* hosted by the late Stan Winston. That's when I realised that movie magic was a viable career, one I was eager to pursue. The first time I became aware of wanting to be a matte painter was after picking up my first copy of *Cinefex* magazine. There was a story about the effects in *The Truman Show*, and the work that Matte World Digital did extending sets and creating amazing backgrounds. Even after working there, I'm still impressed by all the work they've done."

As well as being matte painting department supervisor at Rhythm & Hues in California, Abels now also teaches for **www.cgsociety.org**, so she is accustomed to explaining how matte painting works. She says, "Feature film matte painting can be incredibly complex, and the integration of all the elements can be an intricately layered puzzle. Not only do you need to know what's going to be in the shot, but you and the entire team working on that shot need to have a plan of attack on how all these elements will work together. The shots I did from *Big Miracle* are the perfect example of that."

▶ 18. ATMOSPHERIC PRESSURE

ALTHOUGH BEING A MATTE PAINTER MEANS WORKING TO SET SPECIFICATIONS, A TALENTED ARTIST CAN STILL MAKE IT ALL COME ALIVE, AS TIBERIUS VIRIS REVEALS

© Tiberius Viris

Mean and moody: "I really love working on moody scenes!" says Viris. "Playing with light, haze and colour palettes is what makes me happy."

Details detours: "If you look at the traditional matte paintings up close," says Viris, "you will notice that most of their 'detail' is nothing more than blobs of colours, however from the viewing distance they look perfect." Keep this in mind when you're creating your matte painting.

Working together: "When doing freelance projects," explains Viris, "it all depends on the communication between you and the client, which is an art in itself! At the very least you should ask to know the overall purpose of the shot and get familiar with the sequence it belongs to."

Get real: Although 3D has become increasingly important to the matte painter, Viris believes being able to create the photo-real is still the most important thing.

Enjoy the view: A matte painter's job might often be about fixing things, but he or she is often a traditional landscape artist too.

Freedom beckons: Viris doesn't often get much in the way of creative freedom, but when he does get it, he says, "creating moods is often the most fun part – at least for me!. Light direction and coverage, colour palette and atmospheric perspective usually play the biggest roles in setting up a specific mood."

19. KNOW PHOTOSHOP INSIDE OUT

"Photoshop is amazing," says Christian Kugler. "With recent enhancements several people could theoretically work on the same shot. I love the customisation of the brushes, and I am just starting to use the Brush app on my iPad. The Vanishing point filter is great for setting up perspective, and actions can really help speed your work along. I set up all of my repetitive tasks such as flipping the canvas, adding a new layer, defringing, resizing the image, and other helpful tasks as actions triggered by function keys. For my brushes I delete all of the ones that are not essential, as it can add a lot of time to sort through them all." Your hardware is just as important. Kugler advises that you "always use a tablet, even when working in 3D, compositing, or just surfing the web. There is a saying that the pen is mightier than the sword, but in this case I just go with saying the pen is much faster than the mouse. If you aren't used to working that way give it a few days or a week and you will see your speed greatly improve."

© Christan Kugler

20. FOLDERS AND FLATTENING

"I don't know what I'd do without folders," says Heather Abels. "Keeping my painting organised in a folder structure helps me quickly and easily save out my painting for projection and rendering in 3D. I also really love using proofing LUTs to turn on and off ICC profiles to quickly evaluate my colour when working in other colour spaces."
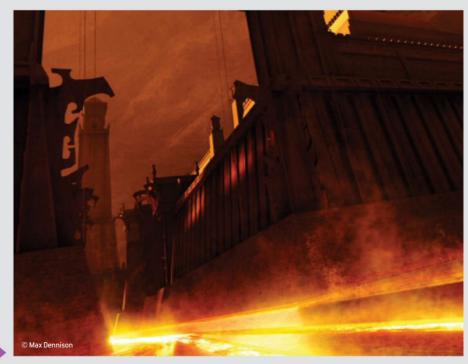
She notes that when she's working on a matte painting, "I need to be able to quickly flatten a folder, save out my file and set off a render to see how it's working. This means that you can't always use modes like Overlay, Screen, or Multiply inside a Normal mode folder, because they won't flatten properly. A student of mine just showed me that you can attach those layers with a clipping mask to an adjustment layer, like a curve with no changes, and then it will flatten properly. This has been an incredible time saver and opened up new opportunities for me to paint light in ways I wouldn't have attempted before!"

© Heather Abels

21. USE PHOTOSHOP, BUT ADD EXTRAS

"The biggest change I have made to my own workflow over the last five years or so is to paint exclusive in 32bit float," says Max Dennison. "Photoshop has the singular ability to allow users to do this without any appreciable loss of functionality, and the processes are perfectly suited and designed to work with 'film' in mind. It seems logical on many levels that Photoshop can do this especially as it is designed for wide gamut, multiformat image processing. Additionally, I employ many third party plug-ins, which are exceptionally powerful, for instance ProEXR, a multi layered OpenEXR file format from fnord software allowing direct and easy transfer of layers in 32bit float files to Nuke and other cross platform software. This is especially useful where importing multilayered PSD file formats may prove too difficult. Neat Image is a brilliant noise removal tool and Filter Forge, although with certain limitations, is very useful for bespoke texture production."

© Max Dennison

▶ 22. INTO THE THIRD DIMENSION

"A good matte painter now is more than just a painter," explains Heather Abels (**www.heatherabels.com**). "It's no longer enough to simply create beautiful paintings in Photoshop these days. Matte paintings have to translate into three dimensions, in stereo, with parallax, and in some cases into high dynamic range. Matte painters have to be decent environment generalists to capitalise on the great technology and software out there to be as efficient as possible. A good matte painter should be able to produce great paintings, that are organised, but it also helps to be able to model light, texture, and set up digital worlds as well as creating your own digital projections."

Abels continues that all the matte paintings she's worked on lately have had to work in a 3D stereo environment. "Before I start painting I take the time to make sure all my projections and cameras are in place to meet the technical requirements of the shot. This includes deciding how many layers I'm going to need to project and organising my Photoshop file into folders that represent those layers. I generally try to come up with a plan with the lighters or compositors so that we are all working toward a common goal. If there are any foreground CG elements, I'll mask them out in my Photoshop file so we aren't distracted by any unfinished elements. I make sure to organise my file in a folder structure that matches what I need to project on, and do a test render just to make sure I have the coverage I need. Then it's time to paint. I try to get feedback as quickly as possible before polishing the details."

© Disney

23. FROM BIG TO SMALL

"Like most matte painters," says Heather Abels, "I enjoy big establishing shots, or the giant landscapes. Any time I get a shot that gives me nervous butterflies, I know I'm going to have a good time. I love working on architecture, and I really enjoy researching and painting on period pieces. Beyond that, I really enjoy adding the final details to shots, painting lighting in, creating shadows and tiny glints and reflections." Knowing how much time to devote to the tiny glints and reflections is key. "Matte paintings are as varied as films and can range from simple projected patches to entire 3D environments that need to work for an entire sequence," says Abels. "This means that a painting could take a couple [of] hours, or many weeks depending on the complexity and technical requirements of the shot. The best way to know if you are on schedule is to ask the producer, or your boss."

© Heather Abels

© Max Dennison

24. PUT THE DEVIL IN THE DETAILS

Colour, perspective and detail are all key when it comes to professional matte painting. "Colour and perspective are derived from reality," explains Max Dennison. "Perspective is either right or wrong and the audiences' eye will very quickly pick that up. Colour comes from nature. If you research your theme well, you'll be able to put the right colour in the right place at the right time." But how much detail to put into an image often stumps even talented artists. "This needs to be done with good judgement, experience and an awareness of screen space," Dennison explains. "Often, students of matte painting will labour for days or even weeks filling the screen with unnecessary detail. However, the eye is extraordinarily intuitive. A good matte painter can lead the eye around the screen and keep it in one position for the entire length of the shot. That means that you only put detail into those areas where the eye travels. Everything else is superfluous. I once watched Doug [Ferris] and John [Grant] at Magic Camera 'muddy' up a colleague's painting after he had left for the night because it was too crisp with detail which ultimately wouldn't photograph correctly."

25. PITCH A PAINTING

MAX DENNISON WAS THE HEAD OF MATTE PAINTING FOR WETA ON THE *LORD OF THE RINGS* **TRILOGY. HE EXPLAINS HIS APPROACH TO A NEW MATTE PAINTING**

© Max Dennison

A vision to follow: Dennison explains that "Nine times out of ten, we will have a live plate – the live action component which has been shot by the production. Additionally, we might receive some concepts or layouts from production or editorial which are loosely put together with the director's approval."

Holistic approach: "I'm not sure I have a style," says Dennison, "but I expect that others might say that I do considering that I can tell other painter's work a mile off. What I try to achieve is a holistic approach to my work. Design is my starting point. I mock up very quickly a rough [version] of my matte painting," he explains of his work.

In your mind's eye: "Some clients are very happy with a first pass," says Dennison, "but others like to explore a range of options first. However, my process is to describe a concept as 'shot on film'. What I mean is that the concept should strictly adhere to the same rules as the final painting. Perspective, colour, composition, lens and photographic constraints, and most importantly exposure are vital as this stage."

Rough it up: This loose rough version, created "with a thick brush in Photoshop gets me efficiently onto the right track," says Dennison, "but it also allows the client to approve something and buy into an idea before too much effort has been employed. Design is a collaborative process and client involvement at this stage is very important."

Freedom to create: "Other times," he continues, "we will get nothing except a loose description of the shot: '... A mountain, with some snow at the top and a lush jungle at the bottom'. The latter method, for me, is probably the best as it allows the matte painter to express their own unique creativity. With an artist's instincts and foreknowledge of what will work in such a situation, the matte painter can conjure up something far more visceral and believable..."

Invisible objects: "I've painted a lot of things in my time," says Dennison, "planets, cities, castles, skies, clouds and so on. But I guess I prefer to paint things that are natural and invisible. The greatest enjoyment is to know that I've fooled the audience and kept them suspended within the story."

MATTE PAINTING FROM PHOTOS

LEARN HOW TO WORK WITH FRAGMENTS OF PHOTOS TO CREATE A FANTASY SCENE

Learn how to use Photoshop to create a fantasy scene with this tutorial. We'll start with creating a sketch. Try to experiment with different ideas and choose the most interesting option. It's important to think through all the details before you start work. We will combine fragments of photos to create a background and unique objects to create a fantasy environment. Creating scenes isn't easy when you're working with different source photos. You will need to use colour correction elements and effects so that the image becomes attractive and convincing. You will also
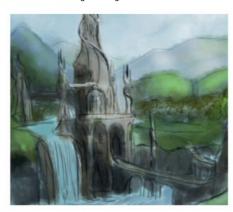
learn how to manually create sunlight and shadows, as well as achieve uniformity across all elements.

In order to successfully complete this tutorial you'll need a base knowledge of Photoshop. We will be using different tools, such as selection tools, layer masks and adjustment layers, colour corrections (Curves, Color Balance, Selective Color and more) and brushes. Use a pen tablet if possible – using a mouse will make the process longer and more difficult. This tutorial has been completed with Photoshop CS6, but you can use most other versions.

OUR EXPERT

NADEGDA MIHAILOVA
www.nm-art.weebly.com/

Nadegda Mihailova is a digital artist and creative retoucher from Russia, specialising in environment illustrations. Milhailova is currently working as a freelance digital artist.

SOURCE FILES

All the photos used in this image can be downloaded free via FileSilo

PREPARING THE BACKGROUND

USE MULTIPLE IMAGES TO CREATE A BACKGROUND

01 | CREATE THE SKETCH

The first step is to create a new document: File>New, set document size to 2,950x4,200px. Then create a sketch. At this stage it is important to make a decision on composition and the location of all objects in the scene. Think through all the details before you start work; you will need to decide on the overall colour of the image and light sources.

02 | MAKE THE BACKGROUND

Open the image 'IMG_02-1.jpg' and cut the mountains with a Lasso tool, and then move them onto your scene and scale accordingly. Duplicate this layer and modify the shape, remove borders around it with soft Eraser tool, and merge into the scene. Then select Image>Adjustments>Curves, lower the contrast and add more blues and lower the saturation using Hue/Saturation. Note that the further away the object is, the less details you should see.

03 | ADD THE SKY

Use images IMG_03-1.jpg - IMG_03-5.jpg to create the sky. Cut out sky fragments and add them to your scene. Then select Edit>Transform>Warp and change their shapes as needed. Now make the sky more consistent by selecting Curves and adjust the brightness, contrast, and colour for each element. Use the Eraser tool with soft edges and Clone Stamp tool to eliminate seams. Merge these layers and slightly darken the upper portion of the image.

WORK IN PROGRESS

FROM IDEA TO FINAL IMAGE

Progress 1: **Sketch the scene**

Progress 2: **Add basic objects**

Progress 3: **Final touches**

04 | THE LANDSCAPE

Insert the mountains from IMG_04-1, IMG_04-2 and IMG_04-3.jpg to your scene. Add more blues using Color Balance and lower the contrast. Create a new layer then draw some fog in the right of your scene using a light-blue Brush tool with soft edges, on 10% Opacity. Paint the mountain edges and peaks with the same brush. This should add more consistency to the entire scene. Add the forest (IMG_04-5.jpg), the bridge (IMG_04-4.jpg), and the grass (IMG_04-6.JPG) in front of the mountains. Adjust brightness, contrast, and colour for each element by using Curves, Color Balance, and Hue/Saturation for the desired result.

05 | FORM THE TOWER

Create the tower shape out of stone textures by cutting stone texture fragments from images IMG_05-1 to IMG_05-4.jpg. Use Transform and Warp to change their shapes and sizes. Make brightness and colour consistent among all the fragments. Now draw a spiral on top of the tower. Merge these layers and "heal" the seams with Clone Stamp tool. Select the Brush tool with soft edges, change the blending mode from Normal to Multiply, set Opacity to 10-25% and darken the bottom and left parts of the tower. Add the riverbank from IMG_05-1.jpg to the right side, then select Hue/Saturation and reduce saturation and lightness.

06 | ADD DETAILS

Cut out elements from IMG_06-1.jpg (1) and place balconies around the tower. Make the left and right sides darker and the central part of the balcony lighter. Then repeat to create the second balcony. Place the window from IMG_06-2.jpg (2) in the center of the tower. To add smaller windows use IMG_06-3.jpg (3), adjust Color Balance and Curves to make the windows' colour and brightness consistent with the stone texture. Make the window sides' upper and lower parts darker. Decorate the tower facade with elements from IMG_06-4.jpg (4). Reduce the brightness by adding reds and yellows using Color Balance.

◼ QUICK TIP

Use adjustment layers as clipping masks for editing elements. This means you will have the opportunity to go back and edit part of your image – you can weaken or strengthen the impact if necessary.

07 | TOP OF THE TOWER

Create a new layer and draw ridges (1). Take a colour sample from the stones. Place the pattern from IMG_07-1.jpg under the ridges (2). Then select Transform>Warp to change the shape as needed. Adjust brightness, saturation and colour for all added elements. Add shadows on the left and under the ridges using a brown soft brush in Multiply mode with 10-20% Opacity. Copy the small windows from the previous step and place them on the tower (3) then add decorative stone elements (IMG_06-4.jpg) to the tower facade.

08 | BOTTOM OF THE TOWER

Use elements from IMG_08-1.jpg to create columns and add them to the facade. Select Image>Adjustments>Hue/Saturation to decrease saturation and lightness. Use IMG_08-3.JPG to create the gates and place them under the layer with columns. Use Curves to decrease the brightness then add yellows and reds. Copy the balcony and place it between the columns, reduce its brightness. Place the stone elements (IMG_08-2.jpg, IMG_06-4.jpg) and windows (IMG_08-4.jpg) on the tower. Add the bridge (IMG_08-5.jpg) and draw stairs on the right side of the bridge. Adjust brightness, contrast, and colour for these new elements.

ADDING MORE ELEMENTS
CREATE THE TOWER AND OTHER ELEMENTS FROM FRAGMENTS OF PHOTOS

09 | ADD MORE VOLUME

Select the layers that relate to the tower and merge them. To add more volume, create a new layer, change this layer's blending mode to Multiply and set Opacity to 30-40%. Use clipping masks, so that you can apply effects to only this object. Right-click on the layer and select Create Clipping Mask. Use a soft brown brush to darken the bottom and left parts of the tower as well as areas under the spiral. Increase shadows on the windows and brighten the central part of the tower using a Curves adjustment layer.

10 | CREATE SMALL TOWERS

Create small towers in a similar way. Copy the stone texture from the main tower and change its shape as needed using Warp and Transform. Draw the spiral and tower peaks. Then add building fragments from IMG_10-1.jpg, reduce brightness, and add yellows and reds using Curves. Insert the tower top, IMG_10-1.jpg then adjust colour. As in step 09, adjust light and shadows for more visible volume. Merge the layers related to the small tower, duplicate the layer and place it above the left balcony. Make it darker and erase the bottom part. Use images IMG_10-3.JPG, IMG_10-4.jpg to create the remaining small towers.

> Do not forget to adjust brightness and colour for all the elements you add

11 | ADD PLANTS

Add plants IMG_11-4.JPG, IMG_11-5.JPG behind the tower then reduce brightness, contrast, and saturation. Place the plants from IMG_11-1.jpg, IMG_11-2.jpg, IMG_11-3.jpg on the tower surface, adjust their brightness and colour balance. Create a new layer, change its blending mode to Soft Light and set Opacity to 30-50%. Create a clipping mask on the layer with plants. Go over the plant edges with brown soft brush. Then create a new layer under the plants, set blending mode to Multiply and Opacity to 20-30%. Paint shadows under the plants.

12 | LIGHTS ON THE TOWER

Create new layer and fill it with black. Select Filter>Render>Lens Flare from the menu, set Lens Type to 50-300mm zoom and apply the filter. Change the layer blending mode to Screen. Transform the layer by scaling it down and squeezing it a little. Place a flare onto the tower top then add flares to smaller towers in a similar way. To enhance the glow create new layer, set blending mode to Overlay, Opacity to 50-70% and add stamps around the flares on the towers with a big light-yellow soft brush.

13 | BUILD THE ROCK

Copy the gates from the main tower and paste them onto the rock and reduce contrast. Now cut out part of the stone texture to create the bridge. Use Warp Transform to change the shape as needed – erase any unnecessary areas. Then make the right and bottom parts of the bridge darker. Add columns from IMG_13-3.jpg (1), reduce their brightness, add reds and yellows using Color Balance and make the bottom part darker. Insert windows from IMG_13-1.jpg (2) into the rock. Use IMG_13-2.jpg (3) to create the top of the building. Adjust the brightness and colour of these elements to make them consistent with the rock.

▶ ■ FINAL EDITING
FOREGROUND AND THE FINISHING TOUCHES

14 | WATERFALL AND RIVER

Use IMG_14-1.jpg to create the riverbank under the rock (1). Reduce brightness and add blues using Curves. Cut out water texture and paste it in the river. Select Hue/Saturation to decrease saturation of yellows then add blues using Color Balance. Add the waterfall from IMG_14-2.jpg (2) and adjust its brightness and colour. Now use IMG_14-3.jpg and IMG_14-3.jpg (3) to form the lower part of the riverbank. Change the rocks' shape as needed using Warp. Use Hue/Saturation to reduce saturation of reds and yellows.

■ QUICK TIP

Use layer groups to optimise your work. When you have too many layers, working with them can become difficult. It can be convenient to group layers that relate to each other. Select the layers and press Cmd/Ctrl+G to group them. You can also apply adjustment layers to the group.

■ HIDE THE DRAWN ELEMENTS

When you draw the small details, it is important that they do not stand out among photorealistic elements. To disguise them create a new layer filled with 50% grey and set the blending mode to Overlay. Create a clipping mask then go to Filter>Noise>Add Noise, and set Amount between 1-7%. Go to Filter>Blur>Gaussian Blur and set radius to 1-2 pixels. Or place a suitable texture instead of noise, reduce saturation, set the layer mode to Overlay or Soft Light then adjust Opacity.

15 | CREATE THE FOREGROUND

Place the rocks from IMG_15-1.jpg in the foreground. Create the lower part of the rocks from the fragments of IMG_15-2.JPG and use the Clone Stamp tool to remove seams then merge these layers. Draw the entrance in the upper part and extend the bridge so it reaches the gates. Then duplicate the bridge to create the second one, place it to the right and reduce the brightness. Add the ladder from IMG_15-3.JPG and add plants on the right side of the riverbank with IMG_11-3.JPG. Do not forget to adjust brightness and colour for all the elements you add. They should be consistent with other the elements in the scene.
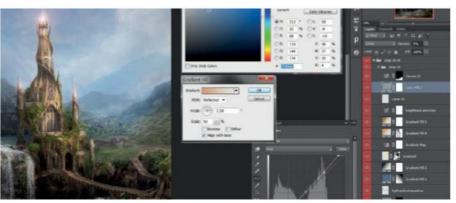

17 | HIGHLIGHTS

Create a Brightness/Contrast adjustment layer, set Brightness +60 and Contrast +20. Invert the layer mask using Cmd/Ctrl+I and paint darker areas inside it with a soft brush using white. Add flares to the central parts of the tower, tower tops, bridge, waterfall, landscape on the right, and to the foreground. You can lower the adjustment layer Opacity to 80-90% to make it weaker. Add a new layer with blending mode set to Soft Light and Opacity to 50-70%. Select a light-orange colour and add coloured flares using a brush.

16 | ADD MORE SHADOW

Now add more volume and depth as well as focus the viewer's attention on the tower. First, add more shadows. Remember that the light source is coming from the top right. Create a new layer and change its blending mode from Normal to Multiply; set Opacity to 50-70%. Use a dark coloured brush, not black, and add more shadows to the left side of the tower, lower part of the riverbank, the areas behind the tower and to some of the foreground. Add shadows to the small elements and plants.

18 | THE FINAL CORRECTION

To add more depth to the image, reduce the contrast of the background. Create a new layer and using a light blue soft round brush, Opacity 10%, paint over the background and behind the tower several times. This will add more depth and separate the tower from the background. Now you will need to add more consistency to all the elements. Try to experiment with adjustment layers for Solid Color, Gradient Fill, Gradient Map and various blending modes and Opacity. I selected a blue Solid Color and set blending mode to Soft Light and Opacity to 15-30%. Then select Gradient Fill, set colour to orange and set blending mode to Overlay in order to enhance the sunlight coming from the right. To finish, add more contrast using Curves.

I ♡ PHOTOREALISM

"**MODO** was the perfect solution for this project. With its realtime preview, I was able to instantly see my lighting and material setups, which was key to blending the CGI with the photography. Plus, its super fast render speeds helped me meet my very tight deadline!"

Mike Campau
Creative Director / Digital Artist
WINNER PHOTOSHOP WORLD GURU AWARD 2014 - COMMERCIAL

Client: Lifeproof - www.lifeproof.com   CGI/Digital Art: Mike Campau - www.mikecampau.com   Photography: Tim Tadder - www.timtadder.com

THE FOUNDRY.

ⓝ MODO®

PRO SECRETS FOR THE PERFECT RETOUCH

LEARN HOW TO CREATE A BEAUTY RETOUCHED IMAGE, WITHOUT OVERWORKING THE DETAILS

From smoothing out the pores to removing the fine details, beauty retouching is easily overworked – don't find yourself caught in this trap. The key to success is often leaving some impurities, and letting the natural beauty come through. True success comes from a balance between perfection and imperfection.

When you are working with the details, don't forget to work in an overview as well. Zooming in and out as you go will help refocus your attention and draw you to more pressing issues that you need to correct.

The type of portrait you are working on will dictate the type of details that will need to remain. For example, in beauty retouching anything distracting needs to be taken out. However, in portrait retouching where the subject is known, then any birthmarks identifying the subject must remain. Sometimes it becomes difficult to decide what needs to stay in, or come out, what is an imperfection and what is a distinguishing, characterful feature.

As with any retouching, keep the viewer's eye focused on the areas that are most important. Keep them engaged in the subject, and interested in the imagery. Keep your work grounded, and create the perfect image. Remember, you will have done your best work when no one knows you have done anything at all.

OUR EXPERT

JOHN ROSS
www.TheArtofRetouching.com
@ArtofRetouching

John educates photographers and retouchers by helping them expand their creativity through Photoshop, from his website and the classes he teaches from New Haven, Connecticut.

SOURCE FILES

On FileSilo, you can find the model and iris images. Any additional images and brushes for references can be found at www.deviantart.com and www.shutterstock.com.

RETOUCH THE MODEL
START WITH BASICS LIKE CLONING, COLOUR AND TONAL CHANGES

01 | ADOBE CAMERA RAW
When you open the Raw file in Photoshop, it will open with Adobe Camera Raw. This will allow you to make any general colour and tone changes. Make sure the printable area is large enough for the final print size. Be sure the image preferences (blue text under the image) reflect a size that is large enough to print with.

02 | WHEN TO CROP
Ensure that you work on, and archive, the full image. Cropping can happen later, at the end of the project. One day you may need a different crop of the image. Therefore, it makes more sense to start and finish at its full size. Cropping for a website or print is much easier after the work has been completed.

03 | OPEN IMAGE OR OPEN OBJECT
When finished, either click Open Image, or hold down the shift key for Open Object. When using a Smart Object on the Raw file, you will be able to freely jump between Photoshop and Camera Raw. Working this way will preserve your original Raw settings, should you want to edit them again later.

WORK IN PROGRESS
FROM STUDIO TO FINISHED RETOUCHED PORTRAIT

Progress 1: Technical Changes
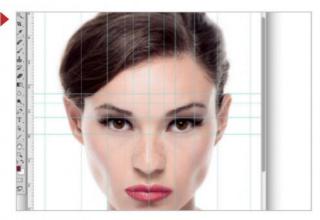
Progress 2: Detailed Work

Progress 3: Refinements

04 | USE GUIDES

Once in Photoshop, use guides to check that the perpendicular and other lines of symmetry are even and balanced. It's best to do these types of technical corrections before getting into the details of actual retouching. It can become frustrating after doing all that work, only to realise the tilt of the camera is distorting something. What could have been one layer of correction, later requires many layers be fixed. With proper planning, extra work can be avoided. Use Edit>Free Transform for any general corrections.
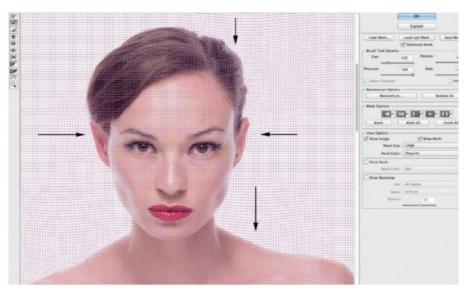
06 | LIQUIFY FILTER

Once again, as part of fixing the technical issues first, use Filter>Liquify and the Forward Warp tool to push in the ears, as they are hanging out too far. Also bring the hair down on the right side as it appears too high. Lower the right shoulder as well so it is a bit more even with the left side. Because of the camera lens, she appears to have an elongated forehead. Use Liquify to bring her hairline down. Lastly, her chin can be dropped a bit lower as well.

07 | TONAL CHANGES

It's easier to fix the technical issues like perspective, noise, and sharpening first. Target these types of items before thinking about the minor blemishes. There is extra work in fixing these after you have already started cloning. Tonal Range and colour are also general items that might need adjusting. This image only needs some contrast. Use Layers>New Adjustment Layer>Curves to make a simple S-shaped curve to boost the contrast a little. The overall colour is already correct right out of the camera because of the proper lighting.

05 | SHARPENING

For greater control, do your sharpening in Photoshop with Filter>Sharpen> Smart Sharpen, preferably on a separate layer or Smart Object so you can mask out areas as needed. This will allow for sharper eyes, but softer hair and background. This image is quite sharp, but you may want to add a little something to it. Some prefer to sharpen as a first step, others prefer it to be last – it's up to you. Set the Amount to 150%, Radius to 1.0px, and Reduce Noise to 0%.

08 | SMOOTH TEXTURES

A common area of correction is the lighting on a model's skin. This image appears to have over-detailed pores with the lights and shadows across her forehead. Create a duplicate layer and use Surface Blur with a Radius of 7 and Threshold of 5 to remove the shine's excess contrast on her forehead. You will also need to create a Layer>Layer Mask>Hide All. Click on the black layer mask and use a white brush to reveal the effect exclusively on her forehead.
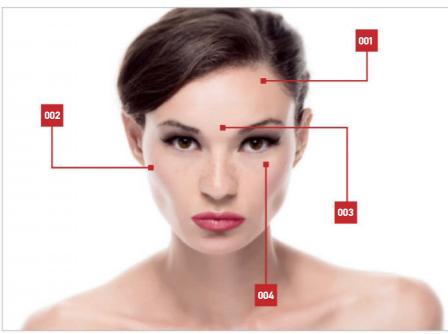

■ QUICK TIP

Remember that it is an easier workflow to tackle the technical issues first, like perspective, de-noise and sharpening. Follow up with issues like tone and colour second. Only after is when you should focus on the retouching details like cloning, dodge and burn, and other light-sculpting techniques.

■ WORK ON THE SKIN
REMOVE THE BLEMISHES WITH CLONING AND HEALING

09 | MACRO BEFORE THE MICRO
Don't just work on one topic at a time. Keep moving around and fixing things as you go. If you do all the skin work at once, you will likely do too much. By using multiple layers for each pass, you will have greater flexibility when it comes to revising previous changes.

001 | PREPARE FOR SUCCESS
Start with getting the technical details right. It's best to do things like sharpening and alignment before getting into details

002 | MAKE GENERAL CORRECTIONS
Adjust the tone and colour with adjustment layers before giving the image a first round of cloning and healing

003 | FURTHER ENHANCEMENT
Add depth to the image by correcting the eyes, lips, eyelashes and eyebrows before another round of healing the skin

004 | THE PERFECT PORTRAIT
Work on the details, removing even the smallest flaw. Leave a few minor imperfections to help make it look real

10 | CLONE WITH THE HEALING BRUSH
When satisfied, you can get started on the cloning of the skin. Using a small Healing Brush, at about 8px, will yield great results without sacrificing the details in the skin. For professional work, skin cloning can take an hour or significantly more. Just take it slow and steady. Rushing or using a big brush can lead to repeating patterns or blotchy skin areas. This is where most of your time should be spent. As a first pass, focus on the larger, most obvious blemishes.

> **"** Your work will be at its best when no one knows you have done anything at all **"**

11 | LEAVE IMPERFECTIONS
Contrary to what you may think, it's best to leave some imperfections. They will help the believability of other areas that would otherwise look too polished. Common areas to keep in mind are birthmarks, eyebrows and hair. Choose the right imperfect areas to leave in a balanced, orderly fashion. When done properly, they will go unnoticed, and yet add a believability that will allow the viewer to accept the remaining areas as fact.

12 | WHITES OF THE EYES
When it comes to cleaning up the whites of the eyes, the best tool is the Spot Healing brush. When set to Content Aware, it will remove the minor blemishes like the veins without much trouble at all. This is because it works great in these types of small, tight spaces. Use it sparingly though, as it has a tendency to smear the pixels and make things look worse. Keep the curved gradients, and be sure not to make the eyes pure white, as they will look strange.

13 | DARKENED EYES
There are many different styles when it comes to retouching the iris. While some prefer them to remain dark, beauty retouching often requires them to be bright and colourful. However, the lighting may be too dark, or reflections in the eyes may not give the best results from the existing iris. With this image, the eyes are very dark, and also have the reflector showing at the bottom. This is when you need to use a similar coloured iris, but shot much brighter to reveal all the details. ▶

▶ ■ REFINE THE DETAILS
CREATE THE PERFECT PORTRAIT

BEFORE

AFTER

14 | REPLACE THE IRIS
Use the Iris.tif image included on FileSilo, and drag the eye layer onto the portrait. Set the eye layer to 75% Opacity, and scale to fit. Bring the Opacity back up to 100%, and apply a layer mask to paint in the areas you want to use, while concealing the rest. Use a Curves adjustment layer on top to adjust the density as desired. You will want to flip the iris for the other eye or rotate so that the pattern is not the same.

17 | FIX THE EARS
Because the ears are so thin, any light from behind will give them a red cast. The easiest way to correct this is by using the Lasso tool with a 10px feathering to trace around the ears. Then go to Layer>New Adjustment Layer>Selective Color to create the new adjustment, and apply your selection as a layer mask. With the colour, select the reds, and depending on previous adjustments in Camera Raw, adjust the cyan to be +8, magenta to be -21 and yellow to be -11.

15 | RETOUCH THE LIPS
For the lips, you will want to keep the details, only soften them. Duplicate the background layer and use a simple Gaussian Blur of 3px. Use a Pen tool to define the outline shape, then turn it into a selection with 5px feathering. After applying the selection to a layer mask with a Layer>Layer Mask> Reveal Selection, you can paint in and out the existing details as desired. With another layer on top, you can also paint in more shine by using a brush with different opacities.

16 | COLORIZE THE LIPS
With brushwork for the shine, and cloning to even the outline, the depth and shape are created. Mix up the lipstick colour with Layer>New Adjustment Layer>Hue/Saturation. By enabling the Colorize checkbox, it's easy to try many different colours in seconds. You may use the same mask as before by holding the Cmd/Ctrl key and clicking on the layer mask previously created around the lips. Click on the Colorize button, and choose a colour that you think looks best.

■ VIDEO TUTORIAL
Retouching portraits involves many different steps, and comes in many different styles. Fashion, beauty, and studio are just a few of the different ways portraits can be retouched. Each one has its own unique look and feel. Would you like to view a behind the scenes video of how this image was actually created? With the link below, you will be taken through all the various steps, layers and techniques involved with creating this image. Please go to www.TheArtofRetouching. com/APM132 for more details.

18 | DEPTH OF FIELD
When the image allows it, get a little creative. On the background layer, apply an Iris Blur of 15px. Make it centered on the bridge of her nose, and large enough to come halfway through her hair. This does three things. First, it adds depth of field around the back of the model's head and gives visual interest. Next, it eliminates excess details below the shoulders that could be distracting. Finally, it greatly reduces the amount of time needed to remove random flyaway hairs.

19 | ELIMINATE BLEMISHES

In a previous step you worked on general cloning for the obvious blemishes on the skin. Now it is time to go back in and do some more, but with a finer level of detail. Start cloning on a new blank layer, and move around the skin with the Healing Brush to eliminate the some more of the blemishes. Try to avoid making the image look overly processed. Leave some impurities, so that the overall results will look more natural.

BEFORE

AFTER

20 | DETAILED CLONING AND HEALING

It's time to really evaluate the finer skin-related issues. The best results will likely come from zooming in at 200%-400%, and using a 1-3px Clone Stamp brush at 10% Opacity; your source being a light area, and your destination being a darker pixel. By slowly lightening the darker pixels, you will gradually lighten the overall darker section. Do the same with overly bright pixels. Source a darker area, and slowly build up the density. Doing this at a professional level is incredibly time-consuming, but worth the effort.

21 | ADJUST THE EYELASHES

For the eyelashes, set your brush to a size of 3px and hardness of 80%. Select a dark grey/brown colour from the existing lash area. Open your Window>Brush Palette and select Brush Dynamics. Change Control to Fade, set to 40. This will allow you to draw in some additional eyelashes, filling in the spaces. Adjust the value of 40 to be higher or lower as needed. You may also want to adjust the brush Opacity as well. When finished, be sure to change Control back to Off.

22 | CORRECT THE EYEBROWS

You may find that the eyebrows need refinement as well. Before starting, look at some images to find examples of what well-manicured ones look like. Use this as reference while you work. Various techniques can be employed. Often, you will want to use the Clone Stamp to remove any random hairs to help define the overall shape. Similar to the eyelashes, you can use a brush to paint back in missing hairs. This time you can make the Fade much stronger, like 100px.

23 | FINE DETAILS

A true test of patience is the final detail work. Now that the image looks mostly complete, rest a few minutes, then come back with fresh eyes. As you correct the image, the more other areas become obvious. Which sections look over-worked, and which ones still look undone? Decide if anything still looks uneven. Removing darkness under the eyes and other discolourations pixel-for-pixel can get very tedious. But it's this high attention to detail that will make your work stand out from everyone else's.

24 | ADD EYESHADOW

Something retouchers need to do once in a while is to add extra makeup. It helps if you have some training, even if you are male! Like anything else, it is a skill and an art that requires practice. To add some eyeshadow above her eyes, use a Hue/Saturation adjustment layer like you did for the lips. Using the same techniques described earlier, softly paint on the layer mask with a 20% Opacity brush set to 20% Feathering, and reveal the shade of colour you created.

Fresh TYPE techniques

FRESH TYPE TECHNIQUES

TURN OVER A NEW LEAF AND LEARN HOW TO BREATHE SOME LIFE INTO YOUR TYPOGRAPHY

Perhaps it's the fact that I grew up in England's favourite retirement town, but I have a particular affinity for old things. This love extends to furniture and graphics, but most of all, to people – after all, older people are exponentially far more interesting than anyone my own age. But while I've loved the modern retro and vintage design trend that has been going strong for the past 10 years, I've always stayed away from simply pastiching the past. Much like older people, modern designs inspired by bygone days aren't interesting because they are an exact replica of history but because of the way they have adapted the sensibilities of the past to work with the modern world.

In this tutorial, we are going to take typography that is more commonly seen on old painted wall adverts, ghost signs, and splice it with the very 21st Century trend of moss graffiti – also known as guerrilla gardening. Using Photoshop's extremely powerful clipping mask and layer mask functions, we are going to create a fresh typography that straddles two time periods separated by decades and yet ends up looking like neither. So before we grow too old before our time, let's get started!

OUR EXPERT

ANDY HAU
www.andyhau.com
@andykwhau

I am a London-based architect and designer and the owner of A.H.A Design. For me, design is an escape from the futility of modern life, not an endorsement of it.
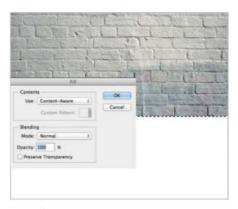
■ PAINTING THE BACKDROP
CREATING A BACKGROUND FOR YOUR TYPE

01 | BRICK
Painted brick is considered architectural heresy but for the purposes of this image, we'll allow it. The background needs to be clean and fresh so that the type stands out but at the same time it should appear slightly grungy so that the image looks natural. Drag an image of a whitewashed brick wall into your new canvas.
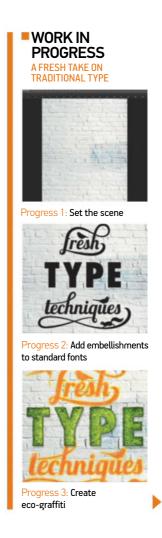
03 | BRIGHTNESS
Now that the canvas is filled with brick, adjust the brightness settings, Image>Adjustments>Brightness/Contrast, so that the wall appears bright and clean but retains enough contrast so that the texture of the brickwork and the pointing can still be read. If you require more control over the brightness, you may find it easier to change the Levels settings, Image>Adjustments>Levels, instead.

02 | CONTENT-AWARE FILL
It's likely that the brick wall image will not fill up the entire canvas. To extend the brickwork image, select the layer and draw a boundary using the Polygonal Lasso tool in the areas where you would like additional brick. Select Content-Aware under the Fill command, Edit>Fill, and Photoshop will add additional brick areas using the current image. Digital witchcraft.

■ WORK IN PROGRESS
A FRESH TAKE ON TRADITIONAL TYPE

Progress 1: Set the scene

Progress 2: Add embellishments to standard fonts

Progress 3: Create eco-graffiti

04 CHOOSING FONTS

Pick a sans-serif and a serif font that will work well together. Futura and Lobster are a good choice as they both have a retro-tinged aesthetic but more importantly they don't lose their legibility when you start adding effects to them. You can do this part in Photoshop by using the Type tool but I find that Illustrator gives you far more control, which makes it easier to modify the text in general. Adjust the tracking, Window> Character in Photoshop, to change the spacing in between the letters.

05 EMBELLISHMENTS

A serif font such as Lobster is beautiful on its own but to really give the illusion of a ghost sign mural, it needs a little help. Use the Pen tool in either Illustrator or Photoshop to add embellishments and swirls to some of the letters. Unfortunately, there isn't an exact science to this. It's really about studying the letters closely and seeing where opportunities for embellishments lie. The goal is to have enough embellishments for the letters to flow but not so many that they distract..

06 THE SUN AND WOODLAND CRITTERS

Rather than simply re-creating a traditional ghost sign, we are going to give the impression that the text has been created with a spray can and stencil. To help with this illusion, we need spray-painted silhouette images integrated into the text. Much like Step 5, use the Pen tool in either Photoshop or Illustrator to create the silhouettes. If you are using Photoshop, hold the left mouse button to create curves. You can change the curves by holding Cmd/Ctrl and moving the handles.

07 ARRANGEMENT

If you've created the text and images in Illustrator, select and drag these objects into your working Photoshop canvas. Change the size of the text and images as necessary and Rasterize these objects by selecting the layers in the Layers panel, right-clicking on them and selecting Rasterize Layer. Arrange the text so that the composition looks balanced and the text is easily legible. Place the silhouette images playfully within the text. However, make sure that the location of these images does not conflict with the legibility of the text.

■ **QUICK TIP**
Photoshop's Content-Aware Fill command is probably the closest thing we have to magic. However, when it goes wrong, boy, does it go wrong. The command tends to work better on smaller areas so where possible, try to reduce fill areas by discreetly copy-and-pasting existing content.

08 COLOR OVERLAY

Once you are completely happy with the location of the text and images, select all the layers that contain the serif fonts (and any associated image layers) in the Layers panel, right-click on them and select Merge Layers. Double-click on this new layer and select the Color Overlay option in the Layer Styles panel. Choose a zingy fresh colour that will complement the lush green moss graffiti. It will be difficult to change the colour later on so make sure you've picked the right colour!

WEATHERBEATEN PAINT EFFECTS

ADD SOME SHABBY-CHIC TO YOUR TYPE

09 | BLURRING THE EDGES

The colours in a spray-painted mural often bleed into the background. To recreate this effect, start by selecting the serif font layer in the Layers Panel, right-click on it and select Rasterize Layer Style. Then select Gaussian Blur, Filter>Blur>Gaussian Blur. Change the radius setting accordingly – this can be anywhere from 3.0 to 10.0 pixels depending on the image size.

001 | BRICKWORK
A white painted brickwork texture was chosen to help the text stand out, while still maintaining a slightly grungy, weathered look

002 | TEXT
A serif font was chosen and embellished with additional swirls and silhouettes to create a more natural and handmade appearance

003 | SPRAY-PAINT EFFECT
The serif text will be further modified and noise will be added to achieve a spray-painted and stencilled feel

10 | OUTLINES

To make the text stand out further, double-click on the serif font layer in the Layers panel and select the Stroke option to give the text an outline. Change the stroke size to an appropriate size – depending on the size of the text, this can range from 10px to 20px. Change the stroke colour to a lighter colour that complements your text colour. The outline around the blurred text will also add to the illusion that the colours are bleeding into each other.

> The goal is to have enough embellishments for the letters to flow but not so many that they distract

11 | NOISE

Select the serif font layer in the Layers panel, right-click on it and select Rasterize Layer Style to "flatten" the outlines into the layer. To re-create the stippled effect of spray paint, we need to add some noise, Filter>Noise>Add Noise. Depending on the size of your text, change the Amount setting to approximately 10%. Click on the Gaussian option for the Distribution and untick the Monochromatic option. The effect will appear quite stiff and unrealistic at this point – don't worry, this is normal!

12 | LAYER MASK

Select the serif font layer in the Layers panel and go to Layer>Layer Mask>Hide All. Then either using Photoshop's Spatter brush or a spray paint brush that you can download from the internet, start painting on top of the mask layer, using white for the colour to reveal the text. If you are using Photoshop's own Spatter brush, be sure to play with the Scattering and Shape Dynamics options in the Brush Panel to create a more realistic spatter and flow.

13 | SANS-SERIF FONT

If you haven't already, make sure that your sans-serif font is Rasterized by right-clicking on the layer and selecting Rasterize Layer. Drag the moss texture into the Photoshop canvas and resize the texture so that it covers the text entirely. Making sure that the moss texture layer is above the sans-serif font layer on the Layers panel, right-click on the moss texture layer and select Create Clipping Mask. The texture should show through the text. Resize the texture layer if it seems too big relative to the text.

► ■ GUERILLA GARDENING

CREATE LUSH AND VERDANT TYPE

14 | DROP SHADOW

To create presence and to make the text really stand out from the background, we need to create a very subtle Drop Shadow underneath the text. Double-click on the sans-serif font layer and select the Drop Shadow option. I'm not really a believer of "less is more" but in this case, it really does apply! There only needs to be a very slight hint of shadow so turn the Opacity level to around 30% and play with the size settings so that the shadow appears convincing.

15 | INNER SHADOWS

We need to create depth and fullness to the text. Double click on the sans-serif font layer and select Inner Shadow. Lower the Inner Shadow Opacity to around 30% and increase the Choke and Size settings until the text starts to have some dimensionality. With the Layer Styles panel still open, select the Bevel & Emboss setting. Decrease the Highlight and Shadow Opacity setting to give the text a subtle roundness. Don't worry if it still looks a little flat, we will go back and manually sculpt the text later.

16 | DEFORM THE EDGES

Adjust the Hue/Saturation Image> Adjustments>Hue/Saturation, to give the texture more of a lush, verdant appearance. To deform and soften the edges of the text, click on the sans-serif font layer and choose a small Hard Round brush. Slowly go round each letter and paint small circles on the edges to expose more of the moss texture. You can do this in an ad hoc manner or you can try and follow the natural growth patterns in the texture to create a more convincing illusion.

■ **QUICK TIP**

When revealing the text through the layer mask with the spray can brush, be brave and trace the word in one go, touching up only where necessary afterwards. This creates a much more natural and flowing finish – being too conscientious will make the results look stiff and artificial.

17 | HIGHLIGHTS AND LOWLIGHTS

Select the Polygonal Lasso tool. With a high Feather setting, approximately 50px, select the areas where you want your shadows to be on the text. With these areas still selected, click onto the moss texture layer and decrease the Brightness setting, Image> Adjustments>Brightness/Contrast, to really intensify the shadows and create dimensionality. With a lower Feather setting, approximately 10px, select the areas where you want your highlights to be. This time, increase the Brightness setting to produce neon-bright areas of light.

■ **TIE COLOURS TOGETHER**

Hand lettering is all about balance and flow, which is often hard to recreate when using standard fonts which tend to be rigid and prone to logic. A font with plenty of ligatures, such as Lobster, will help to soften its appearance but in order to fully fool the eye, you will need to study hand lettering in order to decide which letters require additional swirls and embellishments. If you are creating something where accuracy and alignment is not too important, you can also distort the text ever so slightly using Edit>Transform>Distort to break up the rigidity of the text.

18 | FINISHING TOUCHES

Zoom out so that entire image fits onto your screen and check that you are happy with the overall composition of the image. There should be a natural flow that leads your eye from the start of the sentence to the very end without being distracted. To introduce some dynamism, you can create some paint spatters using the spray-paint brush or Photoshop's Spatter brush in the corners of the page, however don't let it overtake the image.

SPECIAL OFFER FOR USA READERS!

Subscribe today and get 5 issues free*

Each issue, **Advanced Photoshop** delivers all the Photoshop inspiration and advice you need

Exclusive subscriber benefits

- Subscribe today for just $126* for 13 issues – a massive 38% saving compared to newsstand
- Pay as little as $9.69 per issue (usually $15.50 on the newsstand)
- Free downloadable assets with EVERY issue
- Receive the magazine at least three weeks before it goes on sale in stores
- Guaranteed to never miss an issue
- Money-back guarantee on unmailed issues

Non-US readers turn to page 24

Terms and conditions
* This is a US subscription offer for new subscribers only. Subscribers will actually be charged £80 which is equivalent to $126 at the time of writing, although the exchange rate may vary. Imagine Publishing reserves the right to limit this type of offer to one per household. Your subscription will start from the next available issue and will run for 13 issues. The five free issues refers to the USA newsstand price for 13 issues being $201.50, compared with $126 for a subscription. This offer expires 31 March 2015.

To order securely online, visit the website below and enter the offer code 'USA'
www.imaginesubs.co.uk/aps

To order by phone, call the number below and quote the offer code 'USA'
+44 (0) 1795 592 880

In my opinion, and my traditional training has certainly inspired me in this way, it is fundamental to lay [down] the major elements as soon as possible

KITSUNE
CLÉMENT SAIONI

DISCOVER HOW THIS TRADITIONALLY TRAINED ARTIST HAS BROUGHT HIS COLOUR AND COMPOSITION SKILLS INTO DIGITAL PAINTING

For digital artist Clément Saioni (**www.clooms.deviantart.com**), one of the most fundamental aspects of creating personal art is combining technical knowledge with a narrative space. "As a consequence, I get a large depth of field," Saioni goes on to say, "and precisely because this is a major preoccupation for me, I start with a rough painting using different levels of grey."

"In my opinion, and my traditional training has certainly inspired me in this way, it is fundamental to lay [down] the major elements as soon as possible."

Saioni then goes on to say, "That's why I deal with the colour relationships between the character and the background afterwards: once this is established, I can then work on the harmony more easily, and add just about anything without getting serious colour awkwardness."

To create his latest piece, titled Kitsune, Saioni referred to Japanese mythology as well as its current popular interpretations, creating a piece that would reflect a challengingly meditative subject – a pause in time.

MAKING THE UNCANNY REAL
GUIDE OBSERVERS INTO THE IMAGE WITH NON-VISUAL SENSATIONS

"In order to guide the spectators' eyes and minds to penetrate the picture, the foreground must almost be palpable - that's why I added some plants at the end of my work, which I hope would help to feel the non-visual sensations. This is really hard and I still have a lot of progress to make, but if looking at the picture makes you feel the coolness of the grass and the softness of the wind, then my aim has been achieved."

01 | **BLOCKING OUT**
I started with a black and white rough piece using a brush with a loose gesture to get quite a picture-like result. I didn't think of how readable the picture was, but rather focused on the composition and the energy of movement in the picture.

02 | **COLOURS AND HEADS**
Taking examples from several pictures, I drew the fox's head and laid down the colours that would make up the basis of the picture as a whole. Then, I set the character's head, since it will be at the core of the final picture – every element must be in keeping with it.

03 | **HARDER BRUSHES**
I changed to harder brushes and increased their Opacity to get a more palpable fabric. In the background, I set a few lights using the brush with scattering in order to represent moss and bark etc.

04 | LIGHTING AND TREES

I now matched the lights of both the background and the foreground. Next I used a Soft Light layer to represent the shadows of the leaves on the tree trunk, then unified the middle-ground colours so that the trees wouldn't be highlighted too much.

05 | LEAF DETAILS

I added the leaves to suggest the idea of movement and time. Then, I laid [down] a bright halo with a very soft round brush on a Hard Light layer at less than 30% Opacity.

06 | ADJUSTING LEVELS

With the Levels settings toolbar I brought some contrast back on the leaves at the top of the picture. I did the same to reduce the dark parts of the faraway landscape so as to respect the atmospheric perspective. I finished this modification up with some brushstrokes.

07 | PAINTING THE FOREGROUND

I added a foreground in order to draw the spectator's eye into the picture. Then [I] decided to paint a plant and to duplicate it through a copy-and-paste manipulation. Next, I transformed the copied plants through Warp. I used the brush again to correct the small light errors and single out each leaf through tiny modifications.

08 | FINAL DETAILS

To finish, I added a halo (lens flare). I then brought some blue back to the background in order to make it a more readable space, through an Overlay layer. Then I laid down some clusters of pollen that I got through a textured brush and finally a Gaussian blur.

THE KITSUNE

"The Kitsune helps to inject manifestations of magic through the representation of autumn," explains Saioni. "My goal is to achieve the idea that the uncanny permeates reality as a whole in the spectators' minds. I think it's culture's role to create mental bridges between what can and can't be."

SAVE RHINOS NOW

10% OF OUR PROFITS HELP FIGHT POACHING

SAVE RHINOS NOW

An animal in crisis
In eastern Africa, poachers use automatic weapons to slaughter endangered rhinos. The animals are shot and the horns are hacked away, tearing deep into the rhinos' flesh with the rhino left to die.

Make a difference today
Ol Pejeta is a leading conservancy fighting against this cruelty. It needs more funds so more rangers and surveillance can be deployed on the ground to save rhinos from this horrible treatment.

Join World of Animals
World of Animals magazine takes a stand against these atrocities and is proud to be in partnership with the Ol Pejeta Conservancy – 10% of our profits go towards saving rhinos in the fight against poaching

BUY World of Animals AND HELP FIGHT POACHING

Buy World of Animals at all good shops now

worldofanimalsmag   @WorldAnimalsMag   animalanswers.co.uk   justgiving.com/olpejeta

REDESIGN A SITE

LEARN HOW TO RECONSTRUCT CONTENT AND USER EXPERIENCE WHEN YOU REDESIGN A WEBSITE

Even if you think you planned for everything, and it seems to be a perfectly thought out user experience, it can get lost when attention to certain details falls short. The practical approaches for designing better UX cover mobile apps, adaptive systems, and multiscreen experiences. Explore the strengths and weaknesses of infinite scrolling, and take a look at how well crafted feedback loops can influence a user's behaviour. Consider mobile UX, take the index fingertip into consideration as the user's navigation tool, and focus on the information, rather than just impressing the user with design.

This tutorial will take you through how to design a better, more modern user experience, thinking about reconstructing content and modules from an existing website, and how to lay it out with a simple wireframe before starting to design the UI work. Discover what you should think about while designing the content for multiple screens and devices, as well as adding your own gimmicks to the user experience and interface design. All you need to complete this tutorial is Photoshop for setting up your web design layout, and Illustrator to create icons and design decals for the user interface. Wireframes can be achieved in any software or online tool you feel comfortable drawing in. Personally I would definitely recommend Go Mocking Bird (**www.gomockingbird.com**) as a great tool for wireframes.

OUR EXPERT
ROLF A JENSEN
www.rolfjensen.no
@rolfajensen

Rolf A Jensen is an international award-winning Norwegian art director, former designer and cofounder of Good Morning, currently working as a contractor for Microsoft, Avid International, Watson/DG and Urbandaddy.

■ REVIEW AND PLAN YOUR DESIGN
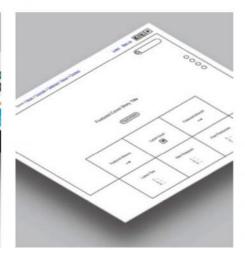### LOOK AT WHAT EXISITS THEN WORK ON THE WIREFRAMING

01 | REVIEW EXISTING CONTENT AND UX
Let's start out by reviewing the current branding, colours, modules and sections before we start to reconstruct the new UX. Think about how the content can be easily discovered by the eye, and how it can be cleaned up. How can the interface offer the same features and content in an exciting way, but at the same time keep the amount of content intact?

02 | UX AND WIREFRAMING
I started out by wireframing and reconstructing the current front page content of the website. The key focus was doing something scaleable, responsive and creative for the header theme, and having the important modules stick up from the bottom for the user to review and discover as a second attention pull-in.

03 | SET UP PHOTOSHOP FOR WEB DESIGN
I normally design in 1600px width, including a 60px bleed on both sides of the page. Make sure your dpi is set to 72; don't worry, all icons and logos in this tutorial will be Vector Smart Objects and SVG ready. I'm also going to give it a good height since the front page will have a lot of content stacked underneath the main cover header.

■ WORK IN PROGRESS
WIREFRAMES, COMPING, FINAL

Progress 1: Develop and work on the wireframes

Progress 2: The front page interface design

Progress 3: Create cool decals and icons ▶

04 | DESIGN THE HEADER GRAPHICS

After setting up your document, start to design the header images. Since [at the time of writing] the most recent cover topic from **Advanced Photoshop** was selection tools, I chose to create a template story based on this subject, including creating decor in Illustrator that fits the subject to add to the imagery. Copy (Cmd/Ctrl+C) and paste (Cmd/Ctrl+V) them into your Photoshop document and place them in a fitting position.

05 | ADD FUNCTIONALITY

After spending a few minutes in Illustrator to create a few interesting selection decals, move on to the functionality graphics such as navigation, social outcalls, article title and action button. I used a font called Lato (**www.google.com/fonts**) for the entire website. You're welcome to play with this as you please, it won't really affect the overall workflow. Open the logo in Illustrator, select and copy and paste it back into your Photoshop design – to make sure it's possible for your developer to easily convert. convert it to an SVG (Retina and smartphone-ready graphic). Always make sure all your graphics are Vector Smart Objects, besides basic background shapes and fonts that are easily done in CSS.

06 | CONTENT MODULES IN FOCUS

Moving on to the next section of the website, we have some of the most important modules popping up from the bottom of the browser window and realigning themselves based on window resolution. This helps the user understand that there's more content to be discovered if the website is scrolled, so it's a key factor to make it work in the CSS cross-platform. I took the existing gallery and artwork modules from the website and placed them with a dynamic background graphic, which changes based on the latest submission or editor's choice [image]. The shortcuts modules underneath are simply links that lead to the latest articles posted by an admin in that specific category – it's handy to have on the top as it would change often.

■ QUICK TIP

Always keep the copy and paste workflow between Illustrator and Photoshop close at hand. Copy and paste a vector (SVG-ready object) from Illustrator to Photoshop as a Vector Smart Object. This mostly applies to graphics and icons. Typography and basic square shapes can still be made in Photoshop as they're easy things for the developer to re-create himself in CSS.

07 | ARTICLE MODULES

The first thing landing on the grey background, after the top content, is a mix of all latest articles and tutorials with thumbnails and labels. Include a 'More' button leading to a list view, sorted by dates, of all archived articles. Again, while doing the list view on the button, make sure the icon is made in Illustrator, and pasted into Photoshop as a Vector Smart Object. The green button could just be done as a raster shape straight in Photoshop; it could easily be remade with pure CSS later, and would not need to be an SVG file.

08 | NEWS SECTION

I chose to do the news section fairly simply, just including the date, title and introductory text. Since we already have the article section with thumbnails I didn't want to visually overload the front page with more thumbnails. The news items would work more as a blend of tweets and updates rather than full articles and tutorials.
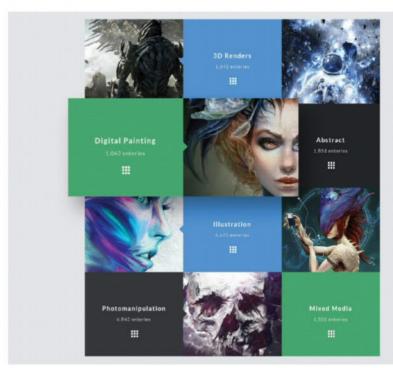
DESIGN THE INTERFACE
CONSIDER THE WEBSITE'S USER FUNTIONALITY

09 | ARTWORK CATEGORIES

Towards the bottom of the website, I chose to follow the structure of the current **Advanced Photoshop** website, but I minimised the amount of gallery modules on the front page, and kept everything in one module. Introducing the most popular and active gallery category entries, including a count of total entries in each category and a View Full Gallery index icon. The user would also be able to discover more and less popular galleries by clicking on the More button underneath the thumbnails.

10 | TWITTER POOL AND FOOTER

I placed the feed from Twitter at the bottom of the website, simply because it's not a module the regular user visiting the website would look for. The content is simply less relevant than the user and editor-driven artwork modules. The footer is a simplified version of the existing website footer with less content, which is narrowed down to **Advanced Photoshop** related features more than global Imagine Publishing features.

> Make sure to save the design in 750x1334px (if you are on an iPhone 6 or similar) and see how it feels to touch the buttons and read the fonts in the design

11 | DESKTOP TO MOBILE

Converting the design to mobile is fairly simple, since we designed everything in a 4x grid. It's more or less a matter of stacking the modules underneath each other and scaling up icons and fonts to be more visible for the smaller mobile screens. A rule of thumb I go by often is to have no fonts underneath 24 points; most of the time it's just annoying for the eyes to read them, and since this is a website packed with articles and goodies to read, let's make sure it's easy to soak up.

12 | MOBILE DRILL DOWN

Besides stacking the content underneath each other, make sure that the smallest fonts are 24 points. I used 36 points for titles and buttons. Make sure to save the design in 750x1334px (if you are on an iPhone 6 or similar) and see how it feels to touch the buttons and read the fonts in the design.

13 | MOBILE NAVIGATION

The navigation element of the website is done by the classic hamburger icon, that expands the full navigation into a full-screen mode and turns the hamburger into a Close button. I also included the Log in and Sign up buttons on this screen to save space on the mobile front page. The social media outcalls are placed at the bottom with the intention of having them available as a part of the navigation element, a section the user will frequently open.
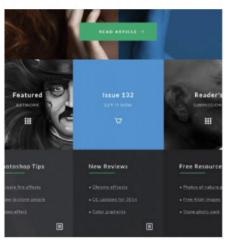
▶ ■ CREATE ICONS AND DECOR
ICONS AND DECOR ARE IMPORTANT TOOLS FOR USER INTERACTION

14 | MOBILE ICONS AND IMAGERY
Make sure that all the imagery used is saved in double the pixel size from your original, to make sure it won't turn out blurry on screens with higher dpi than 72. I scaled up my Vector Smart Object icons from a 25px radius to a 50px radius, simply to make it more comfortable for the smaller phone screens with higher dpi.

15 | DECOR AND DETAILS
Making a clean and sophisticated interface, but keeping it creative with its own gimmick, is often hard. Sometimes just placing a few additional graphical elements into the UI is enough. I thought placing the initials of **Advanced Photoshop** behind some of the top content sections would be a nice touch. I also placed in additional lines and graphics on the article/tutorial page, which you'll see in the next thumbnail. This gives a more arty touch to the tutorial page.
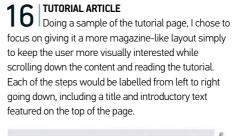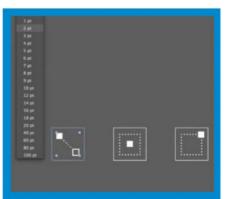

16 | TUTORIAL ARTICLE
Doing a sample of the tutorial page, I chose to focus on giving it a more magazine-like layout simply to keep the user more visually interested while scrolling down the content and reading the tutorial. Each of the steps would be labelled from left to right going down, including a title and introductory text featured on the top of the page.

17 | VIEWS, ACTIVITY AND COMMENTING
The lower part of the tutorial page shows the popularity of the article in a simple graph. There is also a user comment section that allows registered users to comment and share their thoughts and feedback on the article.

18 | FINAL DECOR
I added some final decor to the interface to make it more than just a simple interactive magazine layout, with a signature style of illustration and the **Advanced Photoshop** initials. Know your balance when it comes to these details, don't kill the balance of the page, just add that little extra something that shows that you care about the details and finding your own gimmick. Since it's interactive, you can always have your developer place these in CSS, so they slide behind the front content when the user scrolls down on the page.

■ BE AWARE OF DPI
Keep in mind that all illustrations you are doing for the icons should be kept to a two point thickness, since that's used on the lines throughout the website already. Make the DPI of your Illustrator document, that you are using for creating your icons, the same as your Photoshop setup. Although many tablets and smartphones have higher resolution screens than this, it's still the standard for web designs, principally because the smaller file size means that page elements load quicker. If you do need to scale up any of your illustrations, make sure that they're Vector Smart Objects so that they can be scaled up without losing clarity.

■ QUICK TIP
Drag one section over from your original desktop design PSD to your mobile PSD and scale the elements up directly in the new document. Don't spend time on redesigning everything from scratch. After all it's mostly a matter of restacking it and rescaling fonts and icons.

HYPE
BRANDON KOCHER

FIND OUT HOW THIS YOUNG DESIGNER BUILT THIS BOLD
TYPOGRAPHIC PIECE USING THE PEN TOOL AND BLENDING MODES

Brandon Kocher (**www.behance.net/ HalfLife**) is a self-taught student at Florida Gulf Coast University, focusing on graphic design, photo manipulation, vexel illustrations and 3D typography. This personal typographic piece was created so that Brandon could experiment with new techniques to make his typography more expressive by using abstract shapes and patterns. Created in Photoshop CC, it uses the Pen as the main tool to create the bold shapes and structure of the piece.
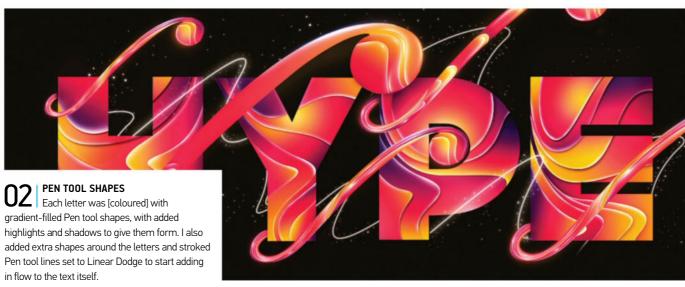
"The image started with the flat text of the word 'Hype'," he explains. "Each letter is then filled with Pen tool shapes that each have a shadow and highlight around the edge for depth. The other blue effects around were added with soft brushing set to Linear Dodge or Screen around the edges of empty Pen tool selection shapes."

> **Effects were added with soft brushing set to Linear Dodge or Screen around the edges of empty Pen tool selection shapes**

01 | STARTING TEXT
This is the basis for the typography piece. Since it is one short word I know it's going to have a lot of tedious layers within each letter, [so] I made each letter a separate layer and spaced them to my liking.

02 | PEN TOOL SHAPES

Each letter was [coloured] with gradient-filled Pen tool shapes, with added highlights and shadows to give them form. I also added extra shapes around the letters and stroked Pen tool lines set to Linear Dodge to start adding in flow to the text itself.

03 | FINAL DESIGNS

To finish the piece, I added the flowing blue shapes. They were made by making a selection with the Pen tool and adding layers of low Opacity white/blue soft brushing around the edges, set to Linear Dodge or Screen.

COMBINE 3D AND PHOTOSHOP

LEARN HOW TO CREATE INTERESTING ILLUSTRATIONS COMBINING BASIC 3D RENDERS AND STOCK PHOTOS

You don't have to be a master of 3D graphics to be able to use 3D to your advantage while creating 2D illustrations in Photoshop. In this tutorial we will look closely at the process of mixing different digital techniques in order to create a stunning, atmospheric sci-fi illustration. Along with different Photoshop tips and tricks, we are going to focus on what is most important in any kind of creative work; composition, lighting and the different parts of art theory that help us to come up with images that are full of atmosphere and are well-balanced in terms of visual content. Custom brushes and plug-ins are not the only thing you will need to create really professional visual creations, it's always helpful to look back at classic art theories and mechanisms that have been used for centuries too. There's a lot of software around us, with Photoshop being the main program for creating visual content. Let's take a look at how to incorporate other software and techniques in Photoshop to create even more complex artworks – from the first sketch through to building your way from a basic 3D render to a final visual full of details.

OUR EXPERT
TOMÁŠ MÜLLER
www.tomasmuller.com
@Tomas__Muller

Tomáš Müller is a well known CGI artist, matte painter and retoucher, working for a wide variety of clients and studios from different corners of the creative industry, such as advertising agencies, photographers, game developers and many more.

SOURCE FILES
Explore the layered PSD file and learn how the 3D and photo elements were created and textured.

■ COMING UP WITH A BALANCED COMPOSITION
THINK ABOUT YOUR CREATION AND SKETCH BEFORE STARTING WORK
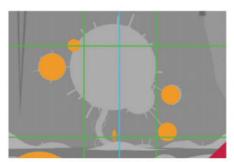
01 | START WITH COMPOSITION
This illustration will have a central composition, which was picked purposefully because it's harder to work with. It's challenging to balance the composition and avoid making it look boring and static. There was an additional challenge of possibly incorporating the magazine title into the composition while maintaining a nice flow and balance in the illustration itself.

02 | EVERY PART HAS ITS PLACE
On this image you can better see the main elements and their placement, which breaks up the central composition. Additional spherical parts and other details of the bomb are placed in the 'golden points' near the horizontal and vertical thirds of the image, pushing the viewer's focus away from the centre. Foreground parts are added in at an angle, which also helps to break the composition apart and make it more dynamic.

03 | LET THE LIGHT BUILD THE IMAGE
Another important part of the composition is the flow of light and colours between background and foreground. As you can see in this particular scene, there is an amount of light decreasing towards the foreground and on top of that there is a mist created by the background waterfall – here objects are disappearing with increasing distance from the camera. This also enhances the fluid composition and adds depth into the scene.

■ WORK IN PROGRESS
FROM SKETCH TO FINISHED ILLUSTRATION

Progress 1: Digitally painted sketch

Progress 2: Raw 3D elements

Progress 3: Final illustration

05 | MASTER PAINTING WITH DEFAULT BRUSHES

Photoshop has a lot to offer and lot you can add to it. But try to master default brushes and functions rather than relying on plug-ins and customised brush sets. After all, sketching is about your ability to draw. That, unfortunately, can't be substituted by any filter or automated function. Custom functions may increase your abilities once you know how to draw things by hand, but your sketches are not going to look any better just because you use texture-based brushes. This first draft sketch was created using only default Photoshop brushes.

04 | SKETCH, SKETCH AND SKETCH AGAIN

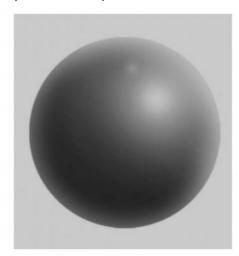Sketching is a crucial part of image development, so don't be afraid to spend time sketching and figuring out all parts of the illustration; composition, the design of each element and the colour scheme. In this case, the final image has changed a lot compared to the concept sketch. There is no need to follow every tiny part of your sketch, it is mainly to give you ideas about what you want and don't want from the final image.

> ■ **QUICK TIP**
> While sketching, keep everything simple. Once you have a sketch you like, then you can try to enhance your sketch with a few textures or photos. This will give you a clearer idea about the final look and amount of detail you'll include.

06 | START WITH SIMPLE SHAPES

This bomb shape started with just a grey circle. Shadows and highlights were painted on top of it with a default Soft Round brush. This might seem simple but it's hard to create complex shapes without the knowledge of how to paint basic objects. Once you know how to paint basic geometrical objects it's a lot easier. It's similar to when animators are practising by trying to put life into a ball bouncing. Simple often does not mean easy!

07 | MASTER THE DETAILS

Now we will look at using photos to add detail to an image. As you can see on the image, there is texture and a few added details. In this case we are using a stock photo of a naval mine. To re-create this effect just put the desired photo on top of your painted object, then switch the photo layer to Soft Light or Overlay. Then select Filter>Other>High Pass, on the layer with the photo. The amount of Radius on the High Pass equals the amount of detail that becomes visible. Use the slider inside the filter to find the desired amount of detail and apply.
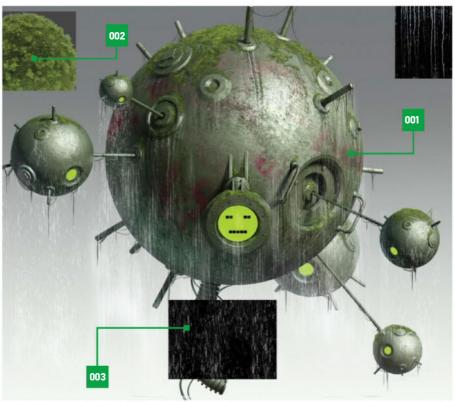
08 | ADD COLOUR TO YOUR SKETCHES

Keep your sketches defined in terms of colours. It will help you to avoid unnecessary changes that could appear in the final stages of work, as a result of not having clear ideas about colours from the very beginning. As the image shows, even one Selective Color adjustment layer and one layer set to Overlay with a few soft green brushstrokes can give you at least a rough idea about your chosen colour scheme.

TEXTURING THE 3D PARTS
ADD DETAILS AND ADDITIONAL TEXTURES TO YOUR RENDERED PARTS

09 | ADD SOME REALITY TO YOUR DESIGN
Now we can take a look at how to enhance our 3D elements with additional details such as moss, dripping water, rust textures, leaking water and foliage hanging below the main objects. Always think about what the scene you are creating would include in real life. What kind of weather does the scene have and how it would affect objects in the scene?

001 | ADDING RUST
The scene is full of water and humidity, so all metal parts should be rusty and dirty

002 | GRASS AND MOSS
In forests near water there is always some amount of moss present, so it should be added on 3D parts as well

003 | DRIPPING WATER
Water should be also dripping from the objects, because water condenses on the surface and pours down

10 | RUST IT UP
Rust and leaking dirt is added to the image using stock photos and textures of real leaking and rusting metal. Adding textures is simple, just use different blend modes like Screen, Multiply and Soft Light. Depending on the brightness of the additional textures, bright textures are best set to Screen and dark stains to Multiply. Always check the shape of the object that you apply texture on, and make sure that the texture is following the shape of the object correctly. Use the Warp tool to make the texture follow shapes and edges.

> Always think about what the scene you are creating would include in real life

11 | LET IT GROW
The next additional detail is moss on top of objects and grass below them. Grass is painted by hand with a 2-4px brush (the thickness of the brush depends on the resolution of the image you are creating). Moss is painted using the Clone Stamp with a default round brush. A stock photo of spherical moss is used to make sure that it follows the shape of the bomb spheres. From that point all the moss is hand painted with the Clone Stamp set to 50% Opacity and 50% Flow.

12 | ADD THE DOWNPOUR
Another nice detail to add is dripping water. In real life, water mist would condense on cold metal and pour down in the form of droplets and small streams. In order to create this effect you can either paint droplets and streams by hand or use photos of dripping water on a black background like we did in this case. White water, black background – with this setting you can just switch the water layer to Screen and paint the water itself by using the Clone Stamp wherever you need it to be.

13 | PLAY WITH THE TINY DETAILS
Even the tiniest details matter, even those that are not visible at first sight. There is no need to overdo your image or fill it with thousands of objects, but some small additions here and there can increase the look of the whole image or add small hints of backstory or the functionality of objects. There are small illegible texts and textures added in this step to make the viewer wonder what could happen next or what the story of the scene is about.

▶ ■ FINISHING THE SCENE
BUILD YOUR WAY UP TO THE FINAL IMAGE

14 | THINK AHEAD AND BUILD UP

It's always a good idea to proceed systematically with building up your layered scene. Try to find a good starting point which gives you the advantage of seeing what you need to do to add to or improve the image. After some time spent looking at the image you start to lose the ability to perceive the image from a distance and see things that need or don't need to be done. So think ahead before you start compositing. In this case, we are building our image from background to foreground.

■ PERFECT THE IMPERFECTIONS

As mentioned in step 17, lens flares and effects like these are all products of the imperfections in manufatured optics. Our minds are so used to seeing these artefacts in images that our brains perceive them as reality. Photographers try to get rid of these effects to make their photos more perfect, while CGI artists add them to make their works more realistic. One of the effects worth mentioning is grain. Don't be afraid to use grain and other imperfections on top of your images to make them feel more rough and genuine.
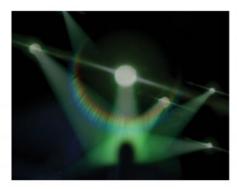
15 | CREATE AN ATMOSPHERE

Having created the background at the beginning will help you see if other parts in front of it fit with the scene conditions, such as lighting, atmosphere and colours. Every enviroment is affected by surrounding light from the sky and sun, as well as light bounced back to the scene from different surfaces or additional artificial light sources. When you have the main mood and background set, focus on ensuring everything else corresponds with it. Try to achieve a fluid blend of elements while avoiding obvious cut-outs.

17 | PLAY WITH THE LIGHTING AND EFFECTS

To increase the realistic look of light sources in the scene, we can add all sorts of effects produced by light and camera lenses in real life, such as spot light, glow, lens flare, chromatic abberations and glare. As you can see on this image, the montage is switched for solid black colour so you can see clearly how all the light effects are composited. It's very simple to add them in, for instance a lens flare that is generated on a black background can be added simply by switching its layer to Screen and adjusting for the desired opacity.

■ QUICK TIP

The High Pass filter, Filter>Other>High Pass, is a great way to sharpen all sorts of images or even just parts of them. Duplicate the layer or object you want to sharpen, switch the blend mode of the layer to Soft Light and apply the filter. The size of the Radius affects the amount of sharpening. A general rule is to keep it low, unless you're looking for a heavily over-sharpened look.

16 | FINISH THE SCENE

Now, when we have all the main parts present and building up the scene itself is finished, we can focus on colour grading and the final steps of postproduction. As you can see, the finished composite already has a good atmosphere; the base flow of colours and light works already. Systematic build-up paid off! But the overall colour scheme is a bit monochromatic and it is apparent that it could be pushed further in terms of colour variety and mood. Let's see how far we can push the image.

18 | FINAL COLOURING AND ADJUSTMENTS

Here you can see the image with final colour grading. Grading was done selectively one small step at a time. Don't be afraid to use many adjustments layers and masks to deliver the exact colour and feeling you need. There is no need to do all of the colouring in at once, so take your time, adjust all objects and colour tones one by one, look away for a moment to gain visual distance and then look back at the illustration again. This allows you to see more clearly if the image needs more adjustments or not.

NEW MEDIA DESIGN

CREATIVE PROFESSIONALS SHARE THE SECRETS OF HOW TO BUILD ENGAGING USER EXPERIENCES THROUGH GOOD DESIGN FUNDAMENTALS, AND EXPLAIN HOW PHOTOSHOP IS AN ESSENTIAL PART OF THE PROCESS

New media is one of those terms that covers a whole multitude of applications and has differing definitions depending on what you're reading, or even what day of the week you're reading it. Its meaning is as changeable and adaptable as the technology it is describing.

New media, in its simplest terms, is related to the internet and the way that sound, graphics and motion interplay and converge with each other to provide a rich user experience. Of course, it's not just the internet any more – it's apps, social games, installation projects, interfaces and more. And the good news is, Photoshop has a tool for pretty much every part of the process, making it the hub of any new media workflow.

Neil LaVigne (**www.behance.net/neillavigne**; @ NeilLaVigne) is a New Media Design student at the Rochester Institute of Technology in New York. As

well as studying interactive, motion, 3D and experimental technology design, he also does freelance work. His passion for new media design and its applications is infectious. He says, "New media is an incredibly awesome and diverse field to be in. It encompasses so many different things like interaction, UX/UI, graphic design, motion graphics, 3D, web design and development, and even playing around with experimental technology. Right now I focus mostly on UX/UI design because there is such a high demand for designers in that area, and in my free time I do 3D stuff. Not only do I design how applications look, but I also design the experience that the user journeys through, which is extremely powerful. Creating an experience is so different from just making visuals, but still uses design thinking."

For those who are just starting out in the design industry, it will be impossible to avoid new media. Many courses will introduce the basics of animation,

© STUDIOJQ

Weather dashboard: "Development on a self-initiated project for a dashboard for the world's weather. I wanted to bring a bit of personality to the locations using well-known phrases to complement the location. Keeping the design clean and subtle, yet using gradient accent points for rollover/active states"

> " Photoshop is an awesome tool for 3D programs, because I can make custom textures in Photoshop, save them as a PSD, then import them to Cinema 4D. [I can] map them on my models and if I want to change the texture, I just update the Photoshop file "
>
> **Neil LaVigne,** *www.behance.net/neillavigne*

motion graphics and user experiences alongside traditional graphic design and illustration modules. In order to make a name for yourself in new media, however, you need more than an ability to master multiple software packages – the traditional traits of a good designer still count for a lot. LaVigne says, "New media centres around what is new, innovative and trendy. However, the most important thing is having core design skills, like knowing how to make a good composition, colour theory, gestalt principles and having good taste. These are the backbones to good design and will never be out-dated. New programs, technology and trends come out on a daily basis, but having an establishment with the fundamentals is king in design. Not only this but having a good work ethic, where you are constantly learning something new, and [are] passionate about what you do will give you a lot of satisfaction."

This is a sentiment echoed by Tom Scott. Scott is a creative at seeper (**www.seeper.com**), a collective of artists, creative coders and technologists who specialise in creating interactive art, particularly installations and projection mapping shows for clients such as Nike, Sony, MTV, Google and Vimeo.

THE NEW MEDIA PHOTOSHOP PIPELINE

NEIL LAVIGNE CREATED THIS 3D LOW-POLY ANIMATION USING CINEMA 4D FOR THE MODELS, PHOTOSHOP FOR TEXTURES AND AFTER EFFECTS FOR ANIMATION

01 | **MODEL RENDERING**
The scene was modeled and rendered in Maxon Cinema 4D. Many of the textures I used on the models I made in Photoshop, then imported them to Cinema 4D. I began by modelling all my assets in Cinema 4D. These models I could duplicate to fill up the entire scene.

02 | **COMPOSITION SETUP**
From making the individual pieces, I began duplicating and arranging the models into an interesting composition. I drew influence from those huge train set village setups that had a million different pieces and everything was hand crafted.
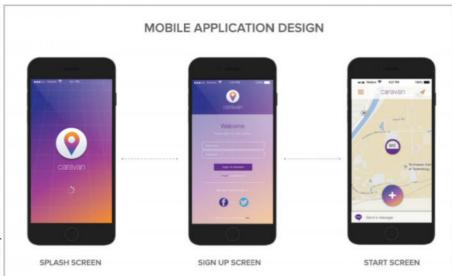
03 | **LIGHTING AND TEXTURING**
After being happy with the composition, I textured the models and lit the scene accordingly. Once I had the final render, I took the still image into Photoshop, so I could add depth and subtle details.

© Neil LaVigne

Caravan: Mobile Application : Caravan is a geolocation application used to create events and find out where your friends are in location to a destination. This was a team project, where I created the UX/UI and visuals

© Neil LaVigne

MOBILE APPLICATION DESIGN

SPLASH SCREEN   SIGN UP SCREEN   START SCREEN

Scott states that, "Learning programs is always a good starting point, but having the vision to create the piece of work is more vital. Ideas are what count in this industry."

The key thing with new media is that you can create something as flashy and sleek as you like, but unless the functionality and accessibility has been truly thought out, the project is destined to fail. The user experience should always be at the forefront of everything you design and create. Photoshop forms an essential part of the new media workflow, providing the tools and technologies you need to create a wide range of new media designs.

Practise is also important when it comes to becoming a success in new media design; self-initiated projects are popular on communities like Behance and can open doors for talented beginners. Brands are always looking for something new, as it is more difficult for them to stand out from the crowd and attract their target audiences.

© Adobe

THE IMPORTANCE OF PHOTOSHOP

HOW THE ADOBE APP HAS RISEN TO MEET THE DEMANDS OF A NEW MEDIA WORKFLOW

While 3D programs like Maxon Cinema 4D and motion software like After Effects are recognised for their new media applications, every professional and studio that we spoke to for this feature described the importance of Photoshop when creating new media designs and assets. Photoshop has broken away from its original function of an image editor and now offers tools that enhance a new media workflow. Its ability to create textures for 3D files, design effective UIs and website assets, compile animations and build wireframes for mobile devices expand its potential. It's an essential part of the pipeline and its integration with popular software programs is seamless. If you are a Creative Cloud subscriber, then you can easily switch between different programs, especially After Effects for motion work, and your Photoshop experience will help with the learning curve, especially if you have already experimented with Photoshop's Timeline feature for basic animation.

YTV: YTV is Canada's biggest children's television channel. We designed and built them a publishing platform for their game, video and blog content

© Playground Inc.

▶ INTERACTIVE DESIGN AND USER EXPERIENCE

One of the key areas that new media explores is that of user interaction – the ability for the audience to engage with design in a much more hands-on way than ever before. New media offers the chance to play with, change and influence a visual, especially when it comes to websites, user interfaces, apps and even large-scale installations.

Jonathan Quintin is the man behind STUDIOJQ (**www.studiojq.co**; @STUDIOJQ), an independent creative studio based in Bristol, specialising in branding, infographics, UI and editorial design for big-name clients like NBC Sports Network, AON, Manchester United and Bosch. Quintin shares the secrets behind a successful website or user interface, saying, "For us at STUDIOJQ, we truly do believe less is more. We are a studio that follows Swiss design closely, so we are huge lovers of negative space, heavily kerned typefaces and duotones. Colour is our biggest weapon in design, and when you pair it with a simplistic yet informative approach, you're onto to a winner. We receive a lot of wonderful feedback from both clients and creatives expressing how much they love the way we use colour in such a simplistic yet effective and creative way."

Building an engaging UI follows a tried-and-tested workflow, which starts, surprisingly, with pen and paper – proving that for all the bells and whistles that new media can introduce, the simplest things are often the most effective. From the initial layout designs, a wireframe can be built, which gathers together all of the content for the UI. From here, research and development can begin on the overall brand direction and style, looking at the competition, surveying the industry and exploring other creative approaches. Concepts can be drawn up at this point, with constant adaption on all the individual elements to ensure that they look and feel just right for the target audience.

Photoshop has a starring role to play in the

> " Most people think Photoshop is only good for tweaking photos, yet it's one of the most important tools to get the pixel-perfect look/layout the client and creative strive for "
>
> **Jonathan Quintin,** *www.studiojq.co*

Clear Noise: Clear Noise is an interactive installation about focus in a world of distraction, using a mind-reading headset that allows users to control visuals using their emotions

NOISE

© seeper

DESIGNING INSTALLATIONS WITH A PHOTOSHOP-BASED WORKFLOW

TOM SCOTT OF SEEPER DESCRIBES THE PROCESS OF CREATING LARGE-SCALE INSTALLATIONS FOR HIGH-PROFILE CLIENTS

"Every project is different, but we usually start by planning out milestones for the projects, putting dates against them. We then start planning our ideas through storyboards and style frames to deliver to the client before we start production.

We usually have a big input into the briefs for our clients. They normally come to us with the start of an idea or a particular building they would like us to work with, which we then turn into further concepts responding to the brief.

The main tools we use are a mixture of 3D packages and After Effects for the animation, and Photoshop and Illustrator for planning, storyboarding and design elements.

We use Photoshop mainly for style frames to mock up what our work will look like in situ. We also like to use it to create textures within our 3D work.

The key element for a successful installation in our eyes is making the audience feel immersed within the work. We aim to create a sense of awe and wonder."

SJQHUB: Concept development for a dashboard showing skill sets from our studio, using a vibrant and powerful colour palette with surreal imagery and clean statistics and layouts

Legacy Cap Co.: Development of a new brand we are proud to be part of. Keeping the identity simple yet powerful and distinguished

BRAND CONSISTENCY ACROSS MEDIA
JONATHAN QUINTIN SHOWS US HOW BRANDING HAS TO WORK ACROSS BOTH TRADITIONAL MEDIA AND NEW MEDIA ALIKE TO CREATE A CONSISTENT CAMPAIGN

01 | LOOK AND FEEL
WAVERIDER is a fresh up-and-coming wakeboarding brand, so striking the balance of a powerful identity with an identity that works well against its competitors. We wanted to create a brand that was easy to follow and engage with, using mono imagery and a neon colour palette.

02 | BRAND PRESENCE
As branding is everywhere nowadays, it would be a sin to have inconsistent branding and imagery. Here are examples of how the brand is to roll out in its requested habitat.

03 | PRODUCT TREATMENT
It was extremely important to make sure each of the WAVERIDER products were advertised equally, as well as developing the new fresh look of the brand. [We used] iconography to distinguish and complement each of the product names, making the online shop easy to navigate.

process, with Quintin proclaiming that they would be "lost without it". With the evolution of CS and the raft of new media tools available in CC, Photoshop has moved on massively since its initial function as an image editor and its newer tools lend itself well to new media applications, such as UI design. Quintin explains, "We use Photoshop to create the overall grid, adapting imagery and slicing up imagery. Most people think Photoshop is only good for tweaking photos, yet it's one of the most important tools to get the pixel-perfect look [and] layout the client and creative strive for."

A passion for web design is essential in creating online experiences that attract audiences and keep their attention. Maciej Jasiobedzki, technical director, and Ryan Bannon, creative director, at Playground Inc (**http://playgroundinc.com**; @ playgroundinc) say, "We think about all the things that we think are cool… And then try to make something better than that." Playground is a Canadian digital creative agency, focusing on design, consulting and technology. As a team, Playground develops web solutions for a range of high-profile clients, including Grammys.ca and YTV. They go on to say, "We strive to create meaning and value for our customers and their users, and seek to imbue our products with a sense of wonder. We are a diverse team of creatives from many backgrounds with a shared desire to help make the web a better place by crafting the best digital experiences."

Up-and-coming designers who hope to break into web design need to keep up to date with the ever changing internet and not be afraid to break new ground in order to stand out. Jasiobedzki and Bannon advise that you, "Work really hard and make good things; the world has enough garbage. The web moves fast. Take a risk and don't be afraid to take a stand for what you believe in."

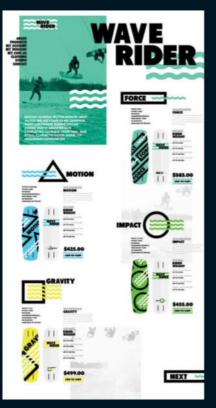**Kraftwork:** A projection-mapping show on the original Volkswagen factory in Wolfsburg, Germany
© seeper

The Smiller, Alton Towers: Projection-mapped optical illusions. An immersive installation for a queue line at Alton Towers
© seeper

ENGAGING VECTOR ANIMATIONS WITH PHOTOSHOP

A BRIEF OVERVIEW OF THE COMPLEX PROCESS OF BUILDING VECTOR ANIMATIONS ON THE PLAYGROUND INC WEBSITE
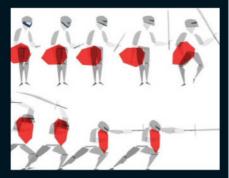
© Playground Inc.

01 | INITIAL SKETCHES
We had an idea of how we wanted things to look and feel, and were excited about using vectors. We needed to start prototyping and get something into the browser. Chris Makerewich put together 12 frames of a simple animation for us to test with. We quickly traced over the hand-drawn sketches and created some SVGs.

02 | VECTOR GRAPHICS AND PHOTOSHOP LAYERS
We [found] a promising technological solution (see the full process at **http://playgroundinc.com/blog/the-playground-vector-animation-process/**) Chris had hand-drawn the major poses, spread those out on a timeline to establish a sense of rhythm and drawn the remaining frames in between, all in Photoshop as a series of raster layers. Ryan Bannon traced the 72 frames in Illustrator to produce something vector-based.

03 | FROM PSD TO SVG
It was very obvious that tracing over every layer in every frame of every PSD was not going to be a good long-term solution. [After finding a solution] we had one PSD for each frame. We needed to... Take all those files and convert them into SVGs... We then enlisted Illustrator and created a handy batch action.

▶ EFFECTIVE ANIMATION WITH PHOTOSHOP'S TOOLS

For every sleek and glossy website or app, there is an equally attractive one that relies on engaging characters and quirky graphics to create a fun and colourful experience. Animation is well-used on the internet, but quality is paramount, especially in a commercial context.

Animade (**www.animade.tv**; @animadetv) is a small award-winning animation and interactive design studio based in London. Its work, for clients such as Nickelodeon, Google and Virgin America, spans a spectrum from interaction to animation and everything in-between, including installations and mobile gaming.

When questioned on what makes an animation stand out, creative director Edward Barrett says, "We've found it's best to simplify design and use clean forms to maintain a high standard of motion graphics and character animation. We believe there's something inherently engaging about well-timed and fluid animation. An audience may not understand animation or have any particular design preference, but if something moves convincingly with character and charm, the viewer embraces it – consciously or not."

For 2D animation, Photoshop is an essential part of the process, as Barrett explains, "We like to use Photoshop a lot as it's our preference for drawn animation and storyboarding. The timeline is a particularly useful feature especially when it's combined with the custom shortcuts, because it becomes a very quick and easy tool for frame-by-frame animation."

The team at Playground Inc used animation to help build its new online identity. The unique

© Playground Inc.

Multi Device: We were building a responsive website. We wanted to create a good experience for all of our users: mobile, tablet, desktop, Hi-DPI. We wanted to create a jaw-dropping experience users had never seen and we didn't want to have to compromise for technical reasons

graphics are vector-based animations and offer a distinctive look that is simple but effective in portraying its services. You can see the animations in action on the studio's website at **www.playgroundinc.com**. The simplicity of the animation in no way reflects the complexity of the process that went on behind the scenes. It took a lot of trial and error, and led to using Photoshop in ways that the team had not previously considered.

Animation for the web presents its own series of challenges. The Playground Inc team explains, "Animating for the web might on the surface seem like any old animation, but the reality is rather different. In traditional animation you know the resolution and aspect ratio of your field. In our case we were embedding animations into pages, the layout of which was so far undetermined and, in fact, would actually change depending on devices, screens, browsers, etc."

> ❝ We use Photoshop a lot as it's our preference for drawn animation and storyboarding. The timeline is a particularly useful feature and when combined with the custom shortcuts it becomes a very quick and easy tool for frame-by-frame animation ❞
>
> **Edward Barrett, Animade, *www.animade.tv***

THE ANIMATION WORKFLOW

EDWARD BARRETT, CREATIVE DIRECTOR AT ANIMADE, TALKS US THROUGH THE STUDIO'S TYPICAL WORKFLOW PROCESS

"Typically, we receive a brief and script that we interpret into a storyboard. We tailor the design based on the volume of character content and action in the storyboard. This enables us to keep the standard of animation as high as possible; for example, if a character does a lot of walking we won't design them with stumpy legs, or if we have to display a certain amount of emotion we'll focus our efforts on the face and eyes.

[Next] we can begin the animation process. Sometimes this starts with an animatic; using the designed characters we time out scenes and actions using still poses. If we're using puppet-based software, such as After Effects, these poses can sometimes become the actual keyframes of the animation.

As the animation stage finishes up we hand the image over to a sound partner to work their magic. If all goes well, the animation is signed off and we deliver the final files."

Complex graphics: The lady in 'Make the web a better place' has pretty great hair. This took Chris several days to complete as her hair needed to sway and bunch up without bubbling or looking weird. It's no coincidence that all the other characters are either bald or have sharp angular hair

Still from Message: A friendly intro film for web app Message, using Cinema 4D

Still from Corridor: An internal project designed and animated by Lana Simanenkova, Corridor visits the dark secrets that dwell in private apartments

Still from The Wall: The Wall is a mesmerising loop of a bricklayer at work, designed and animated by Milo Targett as an internal project

The most complex part of the process was in translating the Photoshop PSD files into SVG, for which the team had to delve into the world of Photoshop Actions and Scripts to save out each individual graphics frame as a PSD that could be taken into Illustrator to convert to SVG files. Of course, there was a lot more to it than this.

With programs like Photoshop offering accessible animation tools, it means that any graphic designer and digital artist now has the chance to bring their two-dimensional designs to life, which can have ramifications for the quality and volume of animations on the internet. Edward Barrett thinks that, "It could be said that as the internet gets fuller and our attention spans get shorter, animation will become a more viable method of short, sharp communication; or as online budgets decrease, so will the standard of the animation in adverts and short films."

BLENDING MOTION WITH 3D USING PHOTOSHOP
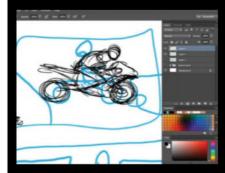
Motion graphics are increasingly used in advertising campaigns, for branding projects and on websites, and at the same time they are getting increasingly sophisticated. More and more brands are using motion to showcase their products, as a good visual is likely to get picked up by social media and start trending, raising visibility.

It's easy to see why motion graphics have such an appeal, especially when it comes to the commercial world. Andreas Wannerstedt (**www.andreaswannerstedt.se**; @wannerstedt) is a designer and motion graphics artist currently living and working in Stockholm, Sweden, and has worked for such notable clients as IKEA, Absolut Vodka, Coca-Cola and Adidas. He says that, "with motion it's possible to easily simplify a message… Presenting a large piece of information in an attractive way. Motion graphics are better at attracting the attention of the viewers, rather than static pictures or graphics".

In order to catch the attention of the ever-harder-to-please public, a myriad of software programs have to come together in one workflow to produce high-end, eye-catching visuals. For Wannerstedt, the process starts on paper, sketching various ideas for environments and camera angles. Photoshop comes next in order to create a quick storyboard with placeholder images, which can be taken into After Effects with the soundtrack to get an idea of what scenes are needed or can be cut. The environments can then be modelled in Cinema 4D, at first very basically, before starting the real work of building up and rendering the 3D environments – the most time-consuming part of the project, and yet the most important. Post-production happens in After Effects (colour corrections, depth of field, motion blur and lens effects), as well as adding in any typography and 2D animations.

PHOTOSHOP COURSES FOR NEW MEDIA DESIGNERS

IF YOU'RE KEEN TO BUILD NEW MEDIA SKILLS WITHIN PHOTOSHOP, THEN HERE ARE SOME OF THE BEST ONLINE COURSES AVAILABLE

■ ANIMATING CONCEPT STORYBOARDS USING PHOTOSHOP AND AFTER EFFECTS

www.digitaltutors.com
Membership from $29/month
If you want to turn your graphics into animations, then this course will help you make the most of Adobe CC's After Effects package in conjunction with your Photoshop designs. You will learn to create concept storyboards that are simply animated.

■ RESPONSIVE MEDIA

www.lynda.com
Membership from $25/month
If you want to create layouts and designs that will work across multiple devices, then this beginner-level course will help you with the basics of creating fluid grid layouts and custom design experiences. Learn how to prepare images, fonts and videos for any output device.
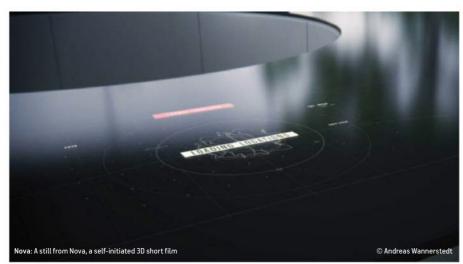
■ VIDEO EDITING BASICS

http://helpx.adobe.com/photoshop.html
Free
Adobe offers a range of free tutorials on using all the features in Photoshop that you might not have delved into yet, and this can be a good place to start if you want to understand what is possible before trying other software.

> ❝ I use Photoshop on and off throughout the entire creation process, but mainly when working with the textures and the different maps for the 3D objects… Photoshop makes it possible to easily create wear and imperfections in the textures, which are very important elements when trying to create a photorealistic look ❞

Andreas Wannerstedt, *www.andreaswannerstedt.se*

Nova: A still from Nova, a self-initiated 3D short film   © Andreas Wannerstedt

© Neil LaVigne

3D work: "I have set out on a quest to do 'A Project a Day' that is new media related in order to enhanced my skills and learn something new everyday. This was one of my daily projects"

3D IN MOTION

ANDREAS WANNERSTEDT BREAKS DOWN THIS PERSONAL
PROJECT, A 3D SHORT FILM CALLED NOVA

01 | 3D GEOMETRY

This film is about a future where scientists are able to create artificial, self-sufficient, miniature suns. This is the geometry in Cinema 4D. This scene uses a very simple light setup with only a sun that animates around the 3D stage.

02 | RAW 3D RENDER

This is the raw render straight from Maxon Cinema 4D. The image can often appear quite flat at this point, but now it's time for some adjustments in After Effects.

03 | POST ADJUSTMENT AND EFFECTS

Here I've applied some different post effects such as depth of field, glow, distance fog, chromatic aberration, vignette and some overall colour correction. Since I work with a 32-bit linear workflow, the colour correction becomes very flexible.

Genesis: An example of a still from a 3D film created, written and animated by Andreas Wannerstedt

SoulBot: Designed, directed and animated by Andreas Wannerstedt, this is a still from a 3D motion design

Consumed: A self-initiated personal project. It's a 3D short film about a not-so-distant future, where extreme overpopulation has become a global crisis

Photoshop has an important role to play in this process, as Wannerstedt explains: "I use Photoshop on and off throughout the entire creation process, but mainly when working with the textures and the different maps for the 3D objects. These textures are created by merging multiple photos and I often use the Brush tool to highlight special surfaces or edges. Photoshop makes it possible to easily create wear and imperfections in the textures, which are very important elements when trying to create a photorealistic look. I often use a lot of different custom brushes for these kind of textures."

Neil LaVigne uses Photoshop in a similar manner for his 3D work and states that, "Photoshop is an awesome tool for 3D programs, because I can make custom textures in Photoshop, save them as a PSD, then import them to Cinema 4D. [I can] map them on my models and if I want to change the texture, I just update the Photoshop file. 3D programs are awesome at creating visual effects, but they can be almost too precise in rendering and lack those subtle details we see in real life."

Getting the technical aspects right is obviously important, but there is more to creating an engaging motion graphic.

Wannerstedt says, "I think that good motion design contains a strong visual interest and sense of movement, and presents the message or concept in an appropriate way. We have been spoiled with fantastic motion design [recently]. Now it's all about the details: the concept, the visuals and the animation – it all needs to be top-notch to capture the attention of an audience. Sound is obviously also very important and it can make a major difference in any motion piece."

Sketch on the move: Sketch in the Smart Notebook and use a CC app to send your artwork straight to Photoshop

MOLESKINE SMART NOTEBOOK

THIS NEW APP-AND-SKETCHBOOK COMBO BRIDGES THE GAP BETWEEN PHYSICAL AND DIGITAL ART, BUT WILL IT CATCH ON AMONG PHOTOSHOP USERS? WE FIND OUT WHETHER IT WILL REVOLUTIONISE THE WAY YOU START A PIECE OF ARTWORK

moleskine.com • **£26 / $33 • iOS 7.1 or later**

Whether you create digital paintings, graphic design or compose photomanipulations, it's likely that you'll start your work with a basic compositional sketch to give you an idea of how you want your image to look. If you create paintings, illustrations or comic art, you may well find yourself spending a lot of time sketching and refining line art. And for many of us, despite the wealth and quality of digital sketching tools within Photoshop and other programs, the first port of call when sketching or developing line art is still a good old-fashioned sketchbook. But transferring your initial drawing to Photoshop can be something of a pain. You need to scan or photograph it, then spend time adjusting tones and messing around with Channels and selections to clean up your lines and make them usable in a digital piece. Nine times out of ten, you'll probably end up re-inking them digitally in order to make sure that they show up enough for you to work with. It's a long, drawn-out process that slows down the first phase of your workflow. What if there was something that could make this part of the process easier, that would allow you to combine the best aspects of traditional sketching with the power of Photoshop? Well, now there is: the Moleskine Smart Notebook, created by the iconic notebook manufacturer and Adobe.
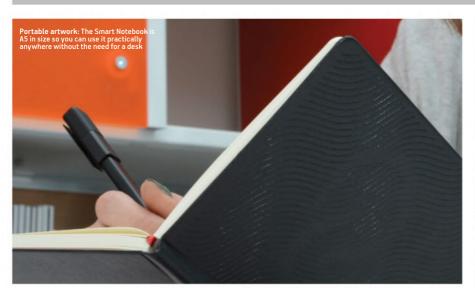

Classic Moleskine: The Smart Notebook features Moleskine's iconic design with an attractive wavy texture

Recommended pen: You can draw with anything, but will get the best results from a Sharpie or Moleskine rollerball in black

■ WACOM INKLING

Wacom's Inkling, a combination of ballpoint pen and digital receiver, launched in 2011 to great fanfare, promising to revolutionise the way that you began your digital art workflow. While the pen itself was as well-engineered as you would expect from Wacom, the software that supported the digital side of the pen was panned by many consumers, who criticised it for producing uneven results and for compatibility issues, especially with the advent of CC. Priced at around £100 when new, the Inkling can still command a price of anything between £85 and £160 from Wacom enthusiasts,

perhaps partly due to the fact that it was discontinued in 2014. Despite the software-side problems experienced by some users – and the large, heavy receiver you needed to clip to your sketchpad in order to transfer your sketches digitally – many artists were excited about the Inkling and looked forward to seeing a second-generation product that improved on its capabilities and portability. We'd love to see a combination that mixed the pen capabilities of the Inkling with the ease of use and lightness of the Moleskine Smart Notebook.

Portable artwork: The Smart Notebook is A5 in size so you can use it practically anywhere without the need for a desk

Stay central: Try and keep your sketches in the middle of the paper for best results

Capture your sketch: The accompanying CC app for the Smart Notebook captures your sketch via your iPhone camera. These orange margins allow you to centre the shot to ensure that you capture everything you need to upload to your CC Library

▶ This clever little sketchbook/app combo allows you to sketch in the time-honoured fashion, and then easily transfer your drawing to Photoshop. There's no worrying about cleaning up line art and scanning artefacts, no complex procedures with Channels and inverted selections, just a fairly swift, intuitive process.

There have been forays into this area before. A few years ago, Wacom's Inkling – a hybrid ballpoint/digital pen – tried to achieve the same thing from the opposite angle, focusing on the pen itself as the

digital repository of your sketches. This wasn't without its problems – the big, bulldog-clip style digital receiver that was necessary to beam your sketches into the digital space was large and unwieldy, taking up far too much of your drawing space and reducing the Inkling's portability and usability when you were out and about. The pen itself suffered from problems with pressure-sensitivity and accurate reproduction, and some users complained that their sketches came out misaligned and unusable.

Adobe and Moleskine have approached the problem from the other side, concentrating instead on the sketchbook itself and leveraging the power of CC apps and Libraries. This means that their solution is not only more portable – the Smart Notebook is exactly the same size and weight as every other A5 Moleskine, something a lot of us are used to carrying around – but also offers more accurate reproduction of your artwork thanks to an app similar to Adobe Brush and Adobe Shape CC, which you use to capture your lines.

Making marks: These little squares help the Smart Notebook app to focus on your drawing when you capture it on your phone

Banish line art woes: Not only can you capture artwork on the move, it's also easier than refining scanned line art

At first glance this seems counter-intuitive – surely capturing an image with a phone camera is less effective than scanning your artwork at high-resolution and spending the time processing it ready for use? In actual fact, it's remarkably effective. Adobe has invested a lot in making its portfolio of CC apps powerful, quick and intuitive to use and the Moleskine Smart Notebook app is no exception. Just like Adobe Brush, you simply use your phone (iPhone only right now) to capture your sketch. This is aided by guide marks on the edges of the Smart Notebook's pages. Despite seeming like a lower-tech solution, it's actually much more effective than Wacom's Inkling. You can check and edit your sketch within the app in JPG format, and when you're done it'll be converted to SVG and sent straight to your Creative Cloud Library as an Asset.

The SVG format allows you to scale your sketch up or down without losing resolution, so you can work up your artwork in whatever size or resolution you like.

While some artists will no doubt be unhappy that the Moleskine Smart Notebook doesn't currently have an equivalent Android app, and that it's only compatible with the CC versions of Adobe's software, it's worth noting that this product couldn't exist without the capabilities of the Creative Cloud. It's a great innovation along the road to better real media/digital integration, and it's easy, intuitive and fun to use. If you're a compulsive sketcher, an iPhone owner and a CC user already, this will streamline the beginning of your image workflow. Whether it's exciting enough to convert more artists to a CC subscription however, remains to be seen.

VERDICT

Features: **8/10**
Ease of use: **9/10**
Quality of results: **7/10**
Value for money: **7/10**

FINAL SCORE: 8/10

THE GROWTH OF AN ARTIST

| WITH A BOLD, CLEAN STYLE, ILLUSTRATOR AND DESIGNER
CHRISTINE ROY DISCUSSES HER SUCCESS

With her painter-like, bold and distinctive style, Christine Roy has been making her mark both in her home town of Montreal and internationally in the illustration industry. Her creative style has also been winning praise, not only on the **Advanced Photoshop** website, but from big-name clients. Check out her Gallery on our website at (**www.advancedphotoshop.co.uk/user/croydesign**).

WHEN DID YOU START USING PHOTOSHOP?
I started out very early playing on my dad's computer. I think I was ten years old and my idea of fun was to reproduce Windows' icons with CorelDRAW and Corel PHOTO-PAINT. By the end of the Nineties, I discovered Photoshop and was astonished by the new possibilities of the layers and it became the

perfect accomplice for my illustration work. Since then, Photoshop has become the most instinctive software for me to use.

HOW DID YOU START WORKING PROFESSIONALLY AS AN ARTIST?
During my major in film production, I was involved in Concordia University's magazine called *L'Organe* – this was the first step into my professional path into graphic design and illustration. Back then we had the freedom to create crazy cover concepts and creative editorials. I was an illustrator and later became the art director of the magazine. As I'm self-taught, this is where I learnt most of the things I know about design. From there, I made my very first portfolio and started as a freelancer for ad agencies before launching my graphic design and ▶

OUR READER
CHRISTINE ROY
www.agentillustrateur.com
@Ag_Illustrateur

Free Speech:
Christine says, "You could say I keep it pretty simple by using the Path tool, the basic brushes, the layer masks and the blending modes a lot... I also play with the Dodge and Burn to push forward the level of details"

> Function that leads to an emotional response, that's what makes illustration and design an appealing means of expression

Reach: Christine tries to get out of her comfort zone with difficult shapes, odd colour combinations or pure abstraction

Ballerina: Christine admits she has used the same combination of software features since the mid-Nineties even if Photoshop offers plenty of new awesome tools

Fêtes: This is a personal illustration Christine made for the birthday of a friend. "Birthdays are a nice pretext for me to experiment with illustration and give a personal gift to loved ones"

> You could say that, before I was only looking at one tree at a time, now I see the whole forest – the big picture

A Loop in Time: Christine states, "I like the fact [A Loop in Time] is a little abstract, so every time you look at it, you can think of a different story that gives the visual a different meaning. The colours are also unusual and I'm still drawn to the big bright yellow colour, it's a bold, visual statement"

Toblerone:
When working with big brands, Christine has a straightforward approach, noting that "Branding is not something that must be taken superficially or just at the visual level, I approach branding as an essential business lever for clients and help them achieve their long-term goals"

▶ illustration studio, Agent Illustrateur, in 2008 and eventually got into teaching graphic design and visual language in 2012.

WHAT INSPIRES YOU?

Music and fine arts does wonders for my imagination. I'm very cerebral, almost too pragmatic sometimes and to create inspiring visuals that convey emotions, I have to immerse myself with music, either classical or electronic. I also have go-to composers like Erik Satie or Zbigniew Preisner. Music simply allows me to create

Emrical: This album cover was commissioned by hip-hop artist Emrical, who gave Christine total creative freedom. She was inspired by "the spirituality of his songs"

DESIGN TIPS

Both Christine's work and her approach to it combine imagination and discipline in a fruitful way. Her first piece of advice to young creatives is simple: "Allow yourself to be bored. From boredom you'll be surprised how creative you can be. When you have a brief in front of you, have a strong subject and keep the execution simple. Use your style to support the idea, don't use fancy visual gimmicks if there's no rationale behind it – but don't go for the safe option either. Be confident in your own ideas. If you hesitate between a few ideas, always pick the wild one."

ideas from scratch, away from another's work or style. Imitating or creating visuals that are similar to someone's work is my greatest fear. As for fine arts, I really love the work of Marc Seguin, a French-Canadian artist, it's dark and it makes you think about the absurd side of our society. I'm also a huge fan of René Magritte, a Belgian surrealist artist that made timeless, unexpected paintings.

WHAT DO YOU FIND CHALLENGING?

The fact that there is a million good ways to visually communicate the same message is a real challenge. You always have to make difficult choices and to be confident in your vision. Creating something new and original, that makes sense visually and conveys a strong message with a simple concept is my ultimate goal. Function that leads to an emotional response, that's what makes illustration and design an appealing mean of expression.

WHAT'S A TYPICAL WORKING DAY FOR YOU?

I'm really a creature of habits, so every morning I go the studio and start the day with a lot of visual research while taking my coffee. I do not look necessarily for

other designers' or illustrators' work, I prefer to get inspired by other disciplines like abstract paintings. After that, I like getting rid of the administration stuff like accounting, follow-ups with clients and briefing my designer on the deliverables. Once my head is clear, I can work long stretches of hours in front of the computer on two or three projects at a time. Towards the very end of the day I often end up focusing on a personal project and let my ideas run wild – it's my most creative time.

HOW HAS YOUR WORKFLOW CHANGED SINCE YOU STARTED OUT?

I was quite messy before, I didn't have any sort of process or workflow, I was really just following my ideas and creating stuff on the spot. Now I'm more patient, I let the ideas live a little bit by doing early sketches, leaving them for a few days before actually turning them into illustrations. That way I find the outcome more polished, more nuanced. I also started to be more organised and strategic in order to continue to work for more international clients. You could say that, before I was only looking at one tree at a time, now I see the whole forest – the big picture.

Winter Fox: A Christmas image Christine created to thank clients for their business

CREATE YOUR OWN MARBLE TEXTURES

SIMULATE THE COLOURFUL SWIRLS OF MARBLE WITHOUT EVER CRACKING A STONE

When thinking of marble, classical sculpture may be the only thing that comes to mind. However, the effect of marbling can be produced in a variety of ways with a variety of colours, instantly adding flare to a project. Creating unique marble textures is easy to do with only everyday household ingredients. Without much effort you can create many different marbled papers in just minutes and for very little cost.

Marbling paper has its roots in Japanese culture and the Japanese ink for marbling paper can be purchased online. But if this route is not for you because of either accessibility or price, household tools can be used to create very similar effects, which are simply perfect for digital applications. The tools mentioned in this tutorial include nail polish, food dye, and acrylic paint. Each of these mediums creates a unique marbled appearance.

Liquid starch and alum powder mixed are a good base for thicker colour. Acrylic paint on top of these will create a washy look

Shaving cream and food dye can be used to make detailed patterns with lots of control

Nail polish suspended on water creates random, vibrant marble patterns. Use thin nail polish for more transparent effects and thicker for brighter colours

Regardless of which method you use, make sure you have an easy-to-clean surface to work on. Also make sure you have a space for the papers to dry

■ SHAVING CREAM MARBLE TEXTURES
USING EVERYDAY MATERIALS TO CREATE COLOURFUL MARBLE EFFECTS

01 | **SPREAD THE FOAM**
Using a foaming shaving cream, spray a wax paper-covered pan. Spray in an area about the size of a piece of paper in an even layer.

02 | **DROP AND SWIRL**
Pick your colours of food dye and drop a few drops around the shaving cream. Then, using a straw or toothpick, swirl the colours together to create your marbled effect.

03 | **PLACE THE PAPER**
Once you have a design you're happy with, lay a piece of regular paper over the shaving cream and press down evenly. Then peel the paper up and scrape off the excess shaving cream.

■ NAIL POLISH MARBLING
USING NAIL POLISH TO CREATE A MARBLED EFFECT

01 | **DROP THE COLOURS**
Pick out as many colours of nail polish as you want. Unscrew all the caps and line them up. In a tray filled a few inches with water, pour the nail polish in a swirling or drop-like pattern.

02 | **SWIRL AND MAKE A PATTERN**
Quickly, pour enough nail polish to cover a piece of paper. Then use a toothpick to swirl the colours together. Do this quickly before it dries.
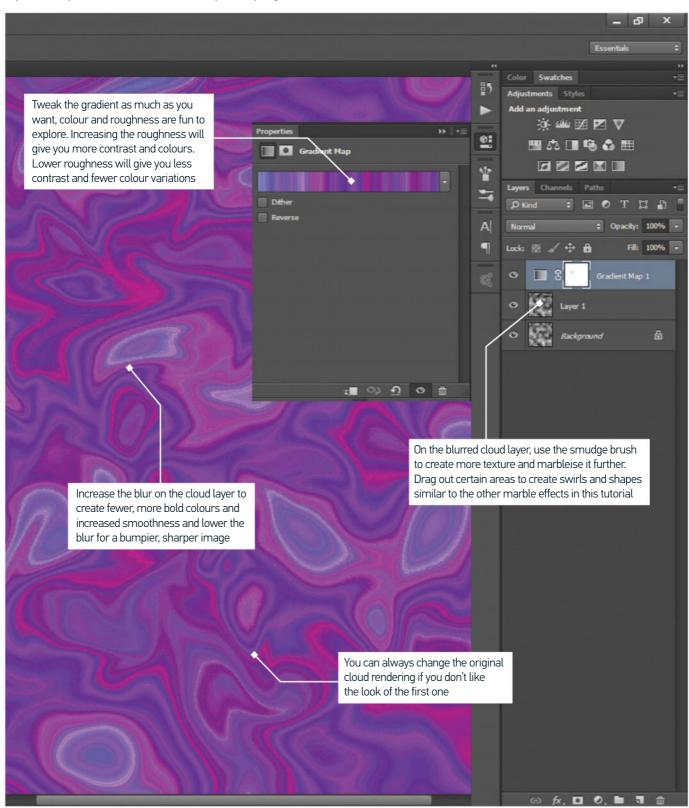
03 | **TRANSFER ONTO PAPER**
Lay a piece of paper on the surface of the nail polish. Make sure that there are no air bubbles. Then pull it off the water – all the nail polish on the surface should come with it.

DIGITAL MARBLE EFFECT

Start by rendering a cloud layer. Then duplicate it and put a gradient map adjustment layer over it. Then blur the cloud layer until you get a marbled finish.

Tweak the gradient as much as you want, colour and roughness are fun to explore. Increasing the roughness will give you more contrast and colours. Lower roughness will give you less contrast and fewer colour variations

Increase the blur on the cloud layer to create fewer, more bold colours and increased smoothness and lower the blur for a bumpier, sharper image

On the blurred cloud layer, use the smudge brush to create more texture and marbleise it further. Drag out certain areas to create swirls and shapes similar to the other marble effects in this tutorial

You can always change the original cloud rendering if you don't like the look of the first one

DIGITAL MARBLE SCULPTURE
CRAFT A SCULPTURE USING THE MARBLE TEXTURES

If you are creating marble textures, don't you just have to make a statue? In Photoshop it's really easy, just download a 3D model and apply the marble textures. There's plenty of available 3D models through 3D>Get More Content. Then 3D>New 3D Layer from File to deposit the model into your scene.

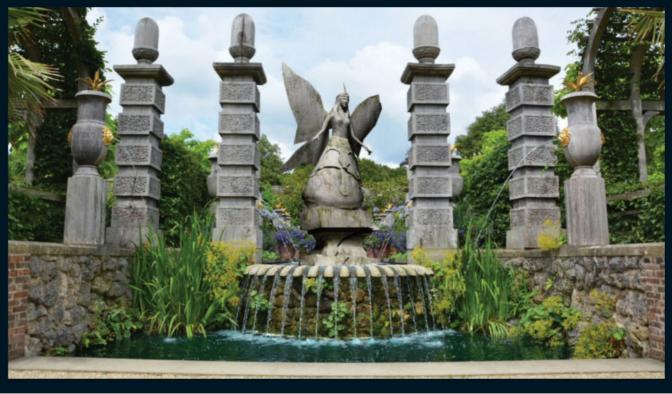To properly use the marble textures on a 3D model, the texture needs to be seamless. Open up one of the textures and go to Filter>Other>Offset to make the texture seams visible. Remove these with the Healing brush or the Content Aware Fill tool. Then apply this new texture to the Diffuse property of each material in the 3D panel. Even after rendering, the model will require some touch-ups by hand.

For a more detailed walk through of this process, please check out the video tutorial that accompanies this project on FileSilo.

▶ ■ CREATE A COLOURFUL PAINT MARBLING

USING ACRYLIC PAINT AND HOUSEHOLD INGREDIENTS TO MAKE A MARBLE EFFECT

01 | PREPARE THE LIQUID
Combine in a tray, liquid starch and a half teaspoon of alum powder. Mix those together and set aside till it comes to room temperature.

02 | PICK YOUR PAINTS
Pick your acrylic paint colours and put them in bowls with some water. Mix them together to thin the paint so it pours easily and doesn't sink when poured in the tray.

03 | FINISH UP AND DRY OFF
Pour the colours around the tray. Swirl them with a toothpick, then lay a piece of paper over it to transfer the design. These will take a while to dry because of the starch, so you may need to dry them with a hairdryer.

MARBLE TEXTURES
13 COLOURFUL MARBLE TEXTURES

We've included thirteen different textures for you to use. Just download them from FileSilo and incorporate them as textures in your own work.

FileSilo

YOUR FREE RESOURCES

LOG IN TO WWW.FILESILO.CO.UK/ADVANCEDPHOTOSHOP AND
DOWNLOAD YOUR FANTASTIC PHOTOSHOP RESOURCES NOW

EVERYTHING YOU NEED TO FOLLOW ALONG WITH THE MAGAZINE AND CREATE GREAT PHOTOSHOP ART

CREATIVE RESOURCES

EXPERT TUTORIALS

TOTAL COMBINED VALUE: £106

21 PRO TEXTURES

YOUR BONUS RESOURCES

ON FILESILO THIS ISSUE, FREE AND EXCLUSIVE FOR ADVANCED PHOTOSHOP READERS, YOU'LL FIND RESOURCES WORTH £106, INCLUDING...
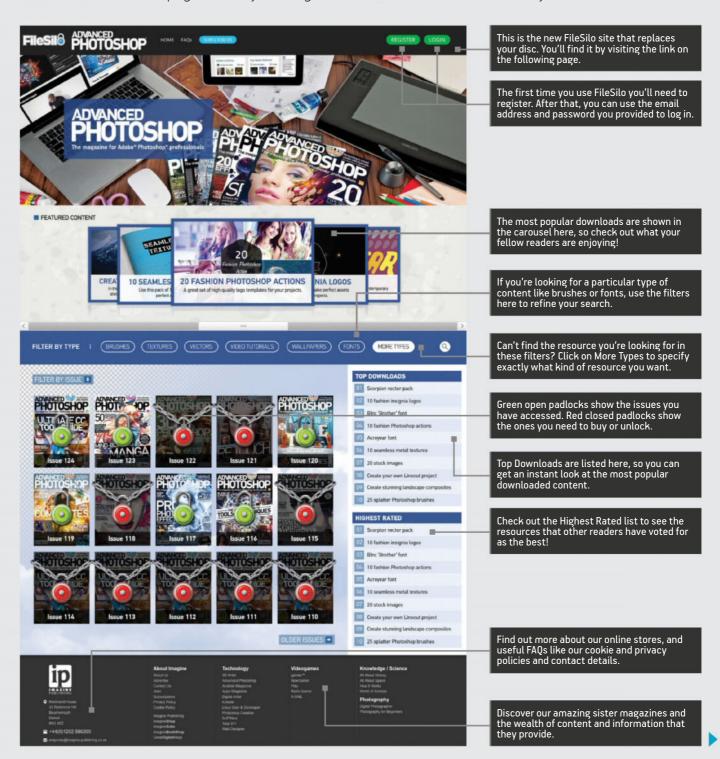
- 200 Photoshop Actions worth £75
- Recharge Regular font worth £16.99
- 21 Mercurycode textures worth $10
- Video tutorial on how to apply marble textures to 3D renders in Photoshop
- Grungy wall textures worth $5
- Fonts, patterns, web buttons and more
- All tutorial files for this issue
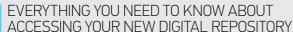
FileSilo

www.filesilo.co.uk/advancedphotoshop

FILESILO – THE HOME OF PRO RESOURCES
DISCOVER YOUR FREE ONLINE ASSETS

- A rapidly growing library
- Updated continually with cool resources
- Lets you keep your downloads organised
- Browse and access your content from anywhere
- No more torn disc pages to ruin your magazines

- No more broken discs
- Print subscribers get all the content
- Digital magazine owners get all the content too!
- Each issue's content is free with your magazine
- Secure online access to your free resources

This is the new FileSilo site that replaces your disc. You'll find it by visiting the link on the following page.

The first time you use FileSilo you'll need to register. After that, you can use the email address and password you provided to log in.

The most popular downloads are shown in the carousel here, so check out what your fellow readers are enjoying!

If you're looking for a particular type of content like brushes or fonts, use the filters here to refine your search.

Can't find the resource you're looking for in these filters? Click on More Types to specify exactly what kind of resource you want.

Green open padlocks show the issues you have accessed. Red closed padlocks show the ones you need to buy or unlock.

Top Downloads are listed here, so you can get an instant look at the most popular downloaded content.

Check out the Highest Rated list to see the resources that other readers have voted for as the best!

Find out more about our online stores, and useful FAQs like our cookie and privacy policies and contact details.

Discover our amazing sister magazines and the wealth of content and information that they provide.

HOW TO USE FileSilo

EVERYTHING YOU NEED TO KNOW ABOUT ACCESSING YOUR NEW DIGITAL REPOSITORY

To access FileSilo, please visit www.filesilo.co.uk/advancedphotoshop

01 | Follow the instructions on-screen to create an account with our secure FileSilo system, then log in and unlock the issue by answering a simple question about the magazine. You can access plenty of content for free with the issue.

02 | If you're a print subscriber, you can easily unlock all the content by entering your unique Web ID. Your Web ID is the eight-digit alphanumeric code printed above your address details on the mailing labels of your subscription copies. It can also be found on your renewal letters..
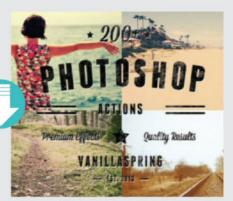
03 | You can access FileSilo on any desktop, tablet or smartphone device using any popular browser (such as Safari, Firefox or Google Chrome). However, we recommend that you use a desktop to download content, as you may not be able to download files to your phone or tablet.

04 | If you have any problems with accessing content on FileSilo, or with the registration process, take a look at the FAQs online or email filesilohelp@imagine-publishing.co.uk.
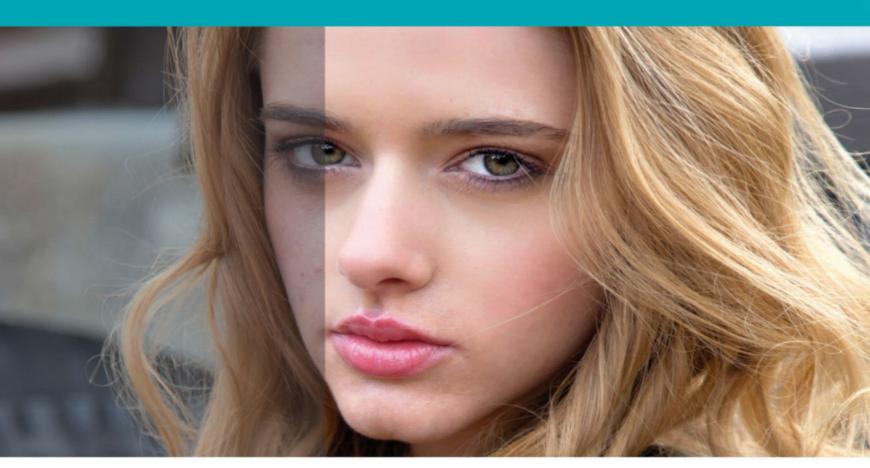
NEED HELP WITH THE TUTORIALS?

Having trouble with any of the techniques in this issue's tutorials? Don't know how to make the best use of your free resources? Want to have your work critiqued by those in the know? Then why not visit the **Advanced Photoshop** Facebook page for all your questions, concerns and qualms. There is a friendly community of fellow Photoshop users to help you out, as well as regular posts and updates from the magazine team. Like us today and start chatting!

facebook.com/AdvancedPhotoshop

Issue 133 of ADVANCED PHOTOSHOP is on sale 19 Mar 2015 from GreatDigitalMags.com

FOTOLIA INSTANT

MONETIZE YOUR TALENT

THROUGH SMARTPHONE PHOTOS!

Available on the **App Store**

Available on the **Google Play**

UNLEASH YOUR INSPIRATION!

Fotolia Instant is an innovative mobile application for anyone equipped with a smartphone.

With Fotolia's Instant Collection, you now have the opportunity to sell your great images of those spontaneous moments captured with your smartphone.

Phone: 0208 816 7284 | www.fotolia.co.uk/instant | **fotolia**